

NOVEMBER, 1956

music journal



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Music Is Helpful to Football — Paul Brown

Concerning Rock 'n' Roll — Vincent Lopez . . . Music in the White House

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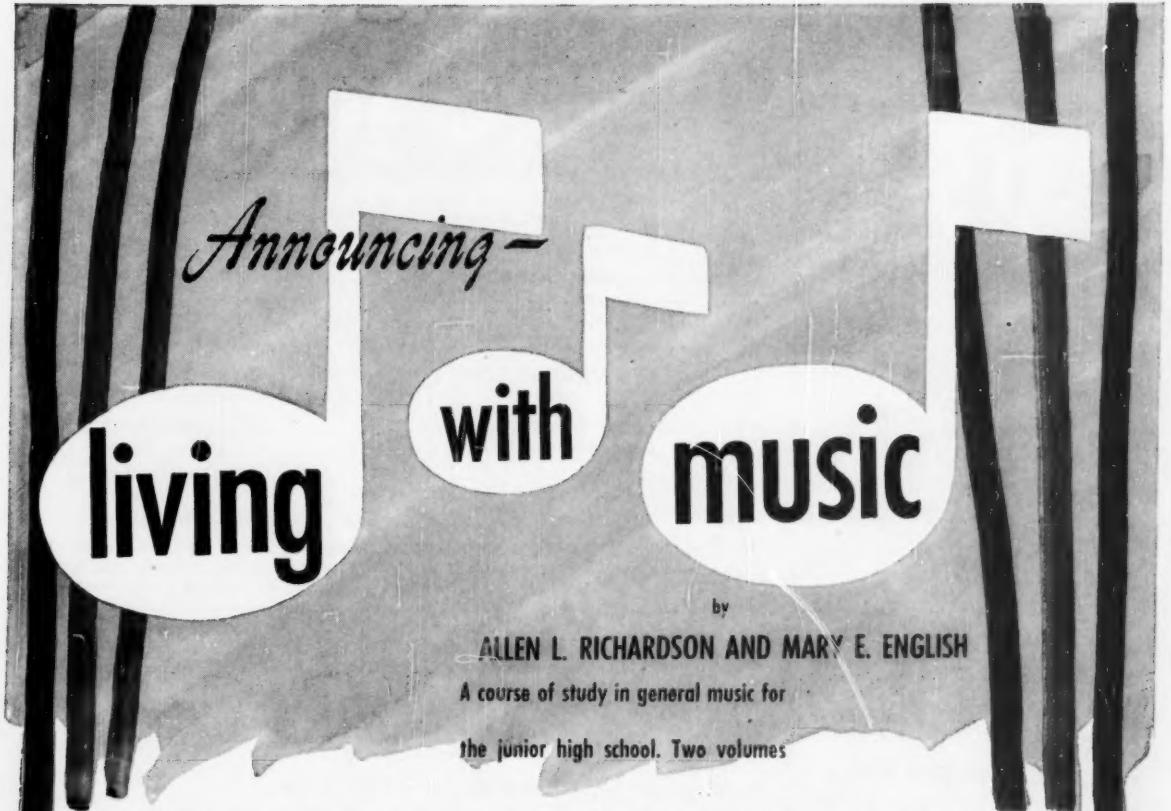


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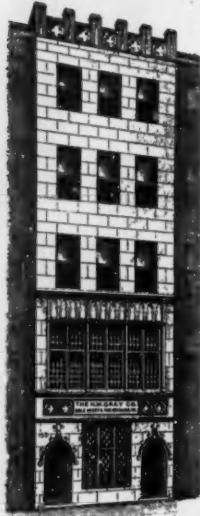
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CONTENTS

EDITORIALLY SPEAKING	3
MUSIC IS HELPFUL TO FOOTBALL <i>Paul F. Brown</i>	9
HOW TO BRING A REED ORGAN UP TO DATE	10
THERE WAS ALWAYS A ROCK 'N' ROLL OR ITS EQUIVALENT <i>Vincent Lopez</i>	11
SCHOOL AND COLLEGE COURSES IN "SOCIAL" MUSIC? <i>Olga Wolf</i>	13
MUSIC IN THE WHITE HOUSE	15
IMAGINATION AND INSPIRATION <i>Gardner Read</i>	17
MUSIC PUBLICITY ON A SHOESTRING <i>Betty A. Dietz</i>	18
MUSICAL MEMORY ANALYZED <i>Frederick Wilkins</i>	21
AMERICA'S POPULAR COMPOSERS: OLEY SPEAKS	23
FATHER LOVED MUSIC <i>Ruth W. Stevens</i>	25
THE BOY'S CHANGING VOICE <i>Duncan McKenzie</i>	29
RELAXATION TECHNIQUES FOR MUSICIANS <i>Rhoda Winter Ellis and Gregory S. Brooks</i>	30
THREE SYMPHONIOPHOBIAS <i>Glen Morley</i>	31
MUSIC EDUCATORS' ROUND TABLE <i>Conducted by Jack M. Watson. Contributors: James F. Murphy; Walter Robert; H. Leland Green; Ira C. Singleton</i>	33
IN AND OUT OF TUNE <i>Sigmund Spaeth</i>	49

Cover Photo by Oswald Werner. Courtesy of Syracuse University

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Editorially Speaking . . .

THIS is the season of the year when subscriptions are renewed, many of them accompanied by letters, mostly complimentary, occasionally critical. Both types are appreciated. It is obviously impossible to please everybody but it is gratifying to know that most of the articulate readers of this magazine heartily approve of its present policies.

As we have already stated quite frankly, it is the aim of **MUSIC JOURNAL** to widen its appeal through material of general interest, combining entertainment with information. At the same time we are quite aware that a large percentage of our circulation is in the schools and colleges of America, representing both teachers and students of music.

Many of these readers are specialists in some branch of the art, and it is only natural that they should look for as much material as possible concerning itself with their specialties. The editors have tried to be fair in the allotment of space to these various interests, and no type of musical activity has been consciously or deliberately neglected.

Statistics indicate that the greatest number of actual and potential readers are concentrating chiefly on band or choral music, and these subjects have therefore been consistently represented from a variety of angles. Piano teachers and students are also numerous, and we can safely assert that every issue of **MUSIC JOURNAL** during the past year has paid some attention to this most popular and practical of instruments. The organ has also received due emphasis, and there has been an honest attempt to encourage the playing of strings and orchestral instruments in general, as well as the individual singer.

Most important to us is the stimulation of enthusiasm for music itself, through listening as well as performance, and we are willing to experiment with almost any legitimate method of achieving this goal.

WITH the football season now at its height, it is a pleasure to present a discussion of the musical angles of that popular game by no less an authority than Coach Paul Brown of the justly famed Cleveland Browns, who have made almost a habit of winning world championships. In the September issue we published similar comments on baseball by Commissioner Ford Frick, and both of these articles are full of human

interest. Such frankly popular material is usually balanced by something of historical or biographical significance, and music education in general receives its customary attention, featuring the "Round Table" conducted by Jack M. Watson, with the co-operation of leading authorities in that field. The discussion of current musical trends is also important, particularly when contributed by such an expert observer as Vincent Lopez, whose years of experience in providing popular music for the younger as well as the older generation would seem to justify his tolerant attitude.

LAST month **MUSIC JOURNAL** published its annual list of new books on music, with brief descriptive comments. In this issue the publishers of such books are given the opportunity to advertise their products directly. The attention of our readers is called to these compact advertisements, grouped under the general suggestion that everyone should "give a music book for Christmas." It sounds like a good idea.

Actually classified advertisements are something of a departure for this magazine, but there is nothing against continuing the habit in future. We find that there are many people who would like to acquire a musical rarity or collector's item, perhaps in the form of a book, an old piece of sheet music, a phonograph record or even a player-piano roll. It may just happen that some other reader could supply the answer for such an inquiry, and the columns of this magazine might easily bring together the owners and the potential purchasers of such items. If you have something that you wish to sell, or know of something you would like to buy, why not let **MUSIC JOURNAL** announce it for you?

THE STUDENT SPEAKS

UNDER this heading *Music Journal* intends to publish articles by young people studying music in our schools and colleges. The successful authors will receive cash awards and other prizes. For detailed information write us at our new address:

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CONCERT MUSIC U.S.A.

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I AM asked to introduce very briefly a set of most interesting statistics about the musical life of this country. No doubt the invitation comes to me because I have just published a small book called *Music in American Life*, in which I tried to give an account of the amazing revolution in our listening and playing habits during the last thirty-five years. But whereas my interpretation is subject, like all individual views, to argument and re-interpretation—to but's and if's, the facts that follow are incontrovertible in their numerical simplicity. One may still say that certain aspects of our musical life are wrong-headed, inferior, excessive, unbalanced, unfair to performers and composers—all these are tenable and important assertions to make. They would have to be made in any time or country of which we have any record. But the thing to note is that in the United States today, all deficiencies are dwarfed by the great fact that we have musical activities of the seriousness and magnitude recorded in these pages. Culture, like all human things, is imperfect, but to be criticizable at all it must first exist and be lively. Ours exists and lives an intense life.

—Jacques Barzun

The Statistics

There are an estimated 35,000,000 or more individual Americans actively interested in one form or another of concert music!

Americans spent more money at the box office for concert music in 1955 than they spent for baseball!

Americans spent more money purchasing recordings of concert music in 1955 than they paid for admission to all baseball games!

Americans spent more than \$30,000,000 in 1954 for retail sales of printed music. 84% of this went for printed concert music!

Americans spent as much money for the purchase of recordings of concert music and the equipment on which to play those recordings as

they did on all spectator sports in 1954!

8,297 hours of concert music were programmed by 1,279 radio stations during 1955—an average of 6.5 hours per week. 533 of these stations plan to carry more concert music during 1956!

There are about 1,000 symphony orchestras in the United States today, compared with less than 100 in 1920!

There are some 75 major musical organizations in the United States with more than 600,000 members devoted to furthering concert music!

There were 426 first-concert-performances in the United States during the 1954-55 season. Of these, 344 were world premieres and 82 were American premieres!

There were 81 summer music festivals in the United States during the 1955 season!

There is an average of seven opera performances every day in the United States.

There are 444 opera-producing groups in 45 states and the District of Columbia!

85% of American opera companies perform exclusively in English!

There are over 190 educational institutions in the United States offering degree courses in music and advanced-level musical training!

The large majority of the 190 music periodicals published in the United States are devoted to concert music!

Over 33,000,000 Americans play musical instruments!

Music instrument sales in 1955 went over the \$350,000,000 mark!

The National Music Council has awarded its annual Conductor Citation to Howard Mitchell, conductor of the National Symphony Orchestra in Washington, D.C., for distinguished services to American music during the 1955-56 season. This is the third time Dr. Mitchell has received this Citation, which is annually bestowed upon the conductor of a major symphony orchestra for the performance of works by native-born American composers.

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SHAPIRO COLLECTION

THE New York Public Library has acquired for its Music Division one of the largest and most important private collections of early American sheet music, as announced by Rutherford D. Rogers, Chief of the Reference Department. The collection, which was built up over a period of thirty years by the late Elliott Shapiro, consists of 7500 items. Mr. Rogers reports that this addition to the Music Division makes the Library's resources in the field of musical Americana the best in any public or research library throughout the country, — second only to the Library of Congress.

One of the stellar pieces in the group includes the first American printing of *Yankee Doodle*. The marching song of the Revolutionary War appears, together with many other popular melodies of the day, in *The Federal Overture* by Benjamin Carr, which was printed in 1795. The copy coming to the Library is believed to be the only one in existence.

Other outstanding items are a first edition of this country's original national anthem, *Hail, Columbia*, and a large number of early printings of *The Star Spangled Banner*.

John Tasker Howard, who headed the Americana section of the Music Division for fifteen years, states that the complete, five-volume set of the Carr *Musical Journals* which is in this collection is of special value and interest. The *Journal* was the first American music magazine, appearing about 1800, and represented Benjamin Carr's efforts to collect and record the music of his time.

The Shapiro materials also contain the largest collection of Confederate imprints. Just about every edition of *Dixie* printed during the Civil War is included, plus a manuscript in the handwriting of Daniel D. Emmett, composer of the song.

Items of interest to art as well as music lovers are two pieces of sheet music which bear title pages illustrated by James McNeill Whistler and Winslow Homer. The Whistler piece, entitled *The Song of the Graduates* and dated 1852, was executed by the artist while he was attending West Point.

Harry Dichter, who worked with Elliott Shapiro in building the col-

lection, notes that "early American sheet music is of special importance because it so often contained significant commentaries on life in its day. Political events, business developments, and social changes all were appropriate subjects for composers and minstrels. Unfortunately, like the newspaper, sheet music was regarded as ephemeral, and was not saved—posing a real problem for today's students of music and American history." ▶▶▶

NEW MUSIC BOOKS

IN his new book, *Exploring the Musical Mind*, Jacob Kwalwasser, the distinguished American musicologist, offers an important work to music educators. Analyzing the many components of musical talent, the author discusses various aptitude tests and also evaluates the numerous scientific studies that have been conducted to measure musical talent according to such hereditary factors as intelligence, racial and national characteristics. Publisher: COLEMAN-ROSS, Boston, Mass.

Opera Annual, published by LANTERN PRESS, New York City, is edited by Harold Rosenthal and Raymond Ericson. Written by renowned authors, musicians and producers, this profusely illustrated volume presents a series of excellent articles on current operatic activities in the United States and abroad and outlines the problems confronting today's opera producer.

William Broonzy's story, as told to Yannick Bruynoghe, appears in the book, *Big Bill Blues*, a publication of the GROVE PRESS, New York City. This biography reveals the influences that molded the life of this famous Mississippi singer and composer and describes the events which inspired the creation of his haunting blues songs.

HARCOURT, BRACE AND COMPANY have just published an autobiography of the famous singer, Marguerite D'Alvarez, with the title, *All the Bright Dreams*. This is a highly personal account of a fascinating life, indelibly associated with the great opera houses of the world, including the stormy days of Oscar Hammerstein. Excellent reading!

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Music is Helpful to Football

PAUL E. BROWN

FOOTBALL and music are far more closely related than many people realize. For a successful team, rhythm is of the essence, and most musicians will admit rhythm is also a fundamental and essential factor in music.

The importance of rhythm has often been emphasized, from the exercises once known as the "daily dozen," through the marching of soldiers or Boy Scouts, to various manifestations of Nature like the beat of the human heart, the passage of air through the lungs and such phenomena as the patter of raindrops, the waves of the sea and the rise and fall of the tides.

It is a well known fact that physical labor can be accomplished more quickly and easily if it is done to a rhythmic accompaniment. Dancing becomes a delight instead of a drudgery because it is done to music. Negro slaves eased their work in the fields through rhythmic song, and the men "working on the railroad" with pick and shovel have often profited by the rhythmic chant of a "singing foreman," seated on top of a box-car and earning his pay by easing the burden of his companions.

There is an authentic story of savages who had a musical way of getting their war-canoes off a sandbar if they ran aground. All the occupants would begin to sing a rhythmic song in unison. On a certain beat of time they all jumped overboard and dived under water. Keeping the song going mentally, they would arrive at another beat on which everybody gave the canoe a mighty shove. With this concentrated

musical effort they had no difficulty getting their craft afloat again.

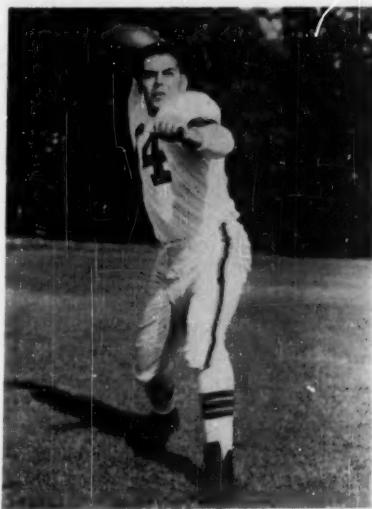
The application of rhythm to football is fairly obvious, particularly when the T formation is used. A good quarterback is constantly counting time-beats, consciously or unconsciously, as he hands off the ball to another player, or fakes the same motion, or runs back to start a forward pass. Rhythm affects the entire team on such modern plays as the "mouse-trap," the delayed plunge, the cut-in off tackle, even the ancient criss-cross and "Statue of Liberty," which must be accurately timed to be effective. There is also a certain "cadence" in calling signals, and some quarterbacks actually sound as if they were singing them.

The forward passing game naturally offers the greatest possibilities for rhythmic accuracy, and it has long been a policy of the Cleveland Browns to try to find both passers and receivers with some musical experience or instinct. Otto Graham, generally considered the greatest forward passer of all time, was a shining



example of such ability. He had inherited an instinctive musicianship from his parents, (his father is a high school music director and his mother teaches music) and is himself an excellent performer on the violin, piano and French horn. The real secret of his success was his wonderfully accurate timing.

This mathematical accuracy, of course, had to be shared by his receivers to make the forward passes click for touchdowns or long gains, and here also the Browns were fortunate in usually having one or more ends and backs who could apply a sense of rhythm for practical results. At present our outstanding expert at forward passes is George Ratterman, a pianist of ability, who is equally successful with every type of pass, including laterals, short tosses and hand-offs, and again it is his rhythmic instinct and basic musicality that makes all the difference. Our offensive right guard, Harold Bradley, is a real music lover and also an artist of promise. There have been many other football players, both on the Browns' squads and with other teams, amateur as well as professional, whose musical backgrounds have played a part in their consistent success on the gridiron. The great Albie Booth of Yale, many years ago, was known as a fine musician, and he could do just about everything with his hands and feet when it came to football, always with

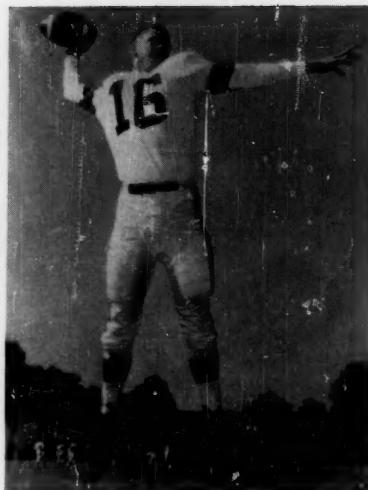


Otto Graham

Paul Brown is famous as the coach and General Manager of the world-renowned Cleveland Browns, generally recognized as the greatest football team in history. He plays piano, has a sincere interest in music and realizes its significance for athletics of all kinds, as well as life in general.

an unerring rhythmic sense and a poetry of motion that was a pleasure to watch. Last season the papers carried a story about one of the players on the famous Oklahoma University team, who took advantage of the time when he was laid up with injuries to practice his favorite saxophone.

Music has a special function in its stimulating effect as an interlude to the action on the field, especially between the halves of a football game. The colleges and universities naturally make more of this musical pageantry than we do in the professional field, and the sight and sound of a student marching band, with its intricate formations and colorful showmanship, can do much to keep up the enthusiasm of the crowd, in addition to the practical work of accompanying the college songs, with the inevitable *Alma Mater* at the end, win or lose. Nobody would deny that there is a definite excitement and satisfaction in these musical features of college football, and to many people this alone is worth the price of admission.



George Ratterman

Professional football obviously caters more to those who have a scientific and often expert knowledge of the game, and the details of actual play are of prime importance. Yet we have found that some striking entertainment between halves and during "time out" can add greatly to the enjoyment of the on-

lookers in the stands. We have presented many college bands, incidentally, with unvarying success. Perhaps we are inclined to go in for a professional type of showmanship occasionally, but we recognize the importance of these musical angles at all times.

Whether band music in the background may interfere with the play on the field is an open question. Certainly no bandmaster would be so foolish as to make music while signals are being called in a huddle or the rhythm of a shift or an actual play is in progress. When a man is injured, however, or time is called for some other reason, it often helps to hear a little music from the sidelines, and fanfares for a touchdown or a goal are always in order.

Yes, music is a significant factor in football as in most other games and in all activities that demand some dependence on rhythm. It has become such an essential part of human life in general that nobody would dream of trying to get along without it. All hail to the creators and interpreters of Music! ▶▶

How to Bring a Reed Organ Up to Date

WILLIAM A. J. DEAN of Chicago has been awarded a "do-it-yourself" golden hammer by *Mechanix Illustrated* for his ingenious remodelling of an ancient reed organ, dated 1893, which he bought from the Salvation Army for \$25. First he cut down the cabinet to spinet size and added a vacuum cleaner motor to replace the foot pump. Later he added a set of thirteen bass foot-pedals, to get an effect similar to that of a pipe-organ. It was only then that he really began to play to his own satisfaction.

The creator of this unique instrument is now joined by his three daughters, Donna Mae, 14, Dora Lee, 11 and Dolores Ann, 4, in family performances, while the older girls are also taking piano lessons. They are all busily practicing Christmas carols at the moment. ▶▶



There Was Always a Rock 'n' Roll Or Its Equivalent

VINCENT LOPEZ

EVEN when men communicated with each other by signs and grunts, people danced—and for the same reason they dance today: to express themselves! Later the dance took on ceremonial and religious meanings—to celebrate a victory, a marriage, a birth; or as an incitement to battle, an invocation for rain or mourning of some sort. Here again, people danced because it gave them expression!

This has been true since feet first shuffled on the jungle floor, right down to the time of our Rock 'n' Roll. Let some typical Rock 'n' Rollers prove the point for me, with the following quotations:

"I don't know how to describe it exactly, but it's something I feel inside. It's something that makes me feel excited and as if I'm living very deeply."

"When that beat starts it becomes a part of me, or I'm part of it. I get the feeling that I'm taking part in a ritual of some sort that's intense and wild."

"Rock 'n' Roll puts me on Cloud Nine. I could dance forever."

* * *

Dancing of all forms was pretty much accepted as a natural part of human expression until the Romans took it a bit too far, as the Empire declined, and went in for spectacles (in the name of dancing) that would land them in jail today. There was no particular form or style to their dancing—it was just a case of letting the emotions run wild under the ex-

As a successful conductor of popular dance bands for many years, Vincent Lopez has an unusually sound perspective on the fads and crazes of youthful enthusiasm. His tolerant attitude toward current absurdities seems justified by past experience.



use of honoring the deities of love and revelry.

Meanwhile, Christianity was taking hold, with its new concepts of monogamy, chastity and self-denial. Small wonder that the clergy outlawed the Roman form of dancing—discouraged and even prohibited all forms of dancing—then kept a careful, critical eye on the dance as it gradually came back to society.

Come back it did, for it had to return. Dancing is so basic to the human personality, so necessary a part of human expression, that it can't be outlawed totally. However, it has been regulated by quite a few forms of censorship in the hundreds of years since it became respectable. The clergy exercises what it considers to be a proper influence and control. So does society through its laws and customs. Finally, there's the greatest control of all—parental influence. Even the famous Catherine de Medici, who loved to dance and imported Italian dancing-masters to Paris so that her court members could learn the latest steps, had to

put up with the protests and warnings of a worried mother and a couple of maiden aunts. They didn't object to the fact that Catherine loved to dance; however, they didn't like the "vulgar" dance that was her favorite. It was called the Volte—a *mild forerunner of the modern Waltz*!

On the theory that the Queen could do no wrong, the French soon adopted the Italian Volte and then took it from there with real Gallic enthusiasm! But even so, there were two schools of thought about it. The conservatives (the older group) went in for dances known as the *Basses Dances*—the "Hep" younger crowd for the *Hautes Dances*. Needless to say, the *Basses Dances* were slow and dignified; the *Hautes Dances* were packed with much more liveliness.

To jump ahead a hundred years or so, the *Hautes Dances* of the French court became dances closely related to the modern Waltz. In Vienna it was called the *Ländler*, and it wasn't a "nice" dance in polite society. So what did polite society do? They dressed up in masquerade costumes so they wouldn't be recognized—then hired a hall somewhere and danced the *Ländler* all night. It was a dance of joyous expression, and even the social dictates of that fussy day couldn't suppress it.

On the other hand, the *Basses Dances* evolved into the stately *Minuet*. Just listen to the music of a *Minuet* today, if you can pick up a chamber music program on your radio, and you'll get a good idea of how solemn and dignified the dance it inspired must have been.

What ended the *Minuet* and brought in the Waltz with a big rush

(Continued on page 40)

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School and College Courses In "Social" Music?

OLGA WOLF

THE following quotations are from the literature of one of the finest girls' schools in the East. They are typical of the aims and purposes of every progressive college and university in the country.

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Blank College "offers training on a semi-professional level in the practical arts for those who want it and are ready for it."

In regard to music, what percentage of any student body actually wants or is ready for training at such a high level?

In all colleges and universities there is a crying need for specialized training which will more adequately equip students to take their place in and contribute to the social field. Students are offered courses in Political Science, Geology, Psychology, Philosophy, etc., but just now, in this second half of the twentieth century

are educators beginning to realize the importance of music in our contacts with society.

There is a need for training in the lighter forms of music for the average student who is only superficially interested, in contrast to formal, semi-professional training in serious music for the gifted student. There is a need for musical training which the student can grasp and use, immediately, without working very hard for it!

To be sure, almost anyone who is not a "Johnny One-Note" can sing in assembly, perhaps even in the chorus or glee club. That's fine, and it's fun, but singing in a group does not take the place of contributing something individually to the group. It doesn't take the place of being the center of attraction, as is the young man or young woman at the piano or the accordion!

Colleges and universities should offer their non-music majors an opportunity to take music lessons in social music, as a hobby. By social music, I mean familiar music, with words, that can be sung by the group gathered around the pianist or the accordionist. The lovely songs by Stephen Foster, Irving Berlin, Rodgers and Hammerstein, Cole Porter—even Carrie Jacobs Bond—this is social music.

All students, regardless of their major, should be given an opportunity to take music lessons which will teach them to play songs, soon! Of course, all college and university music departments offer the regular, conventional courses in piano which take the student through the Bach Inventions and the easier Mozart and Beethoven Sonatas, etc., but, unfortunately, the students are not offered social music through the

Olga Wolf's ideas are sure to prove controversial, but they are supported by practical experience. She taught music for two years in the public schools of Kansas City, Mo., and was for seven years on the Faculty of the Wurlitzer School of Music, specializing in piano, accordion and theory. She is now teaching privately in New York City, and is known also as a composer and an arranger of simplified classics.



modern method, — the accelerated, easy way that produces gratifying results almost immediately.

Students will be attending many Christmas parties this season. Almost all of them would love to be able to play *White Christmas* or *Adeste Fideles* for the others to gather around and sing. Certainly the heads of our colleges and universities would be proud to see a non-music major play these songs with ease and grace—with a smile, and not "like a pupil."

Most people in their teens and twenties are outright beginners, musically. They are now at the age when they wail, "Why didn't my parents make me take music lessons?" "Why didn't my parents force me to continue my childhood practice?" For this reason, colleges and universities should offer piano lessons on two levels: formal lessons in serious music for the musically serious student, and informal lessons in social music for (1) the young man who wants to play at his fraternity parties, (2) the young woman who wants to play for a nursery school or *The Girl That I Marry* for her fiancé; (3) the individual who wants to play *The Star Spangled Banner* for a community meeting.

The average student would like to be able to tinkle the keys once in a while and make fairly listenable music for his friends and family.

(Continued on page 43)

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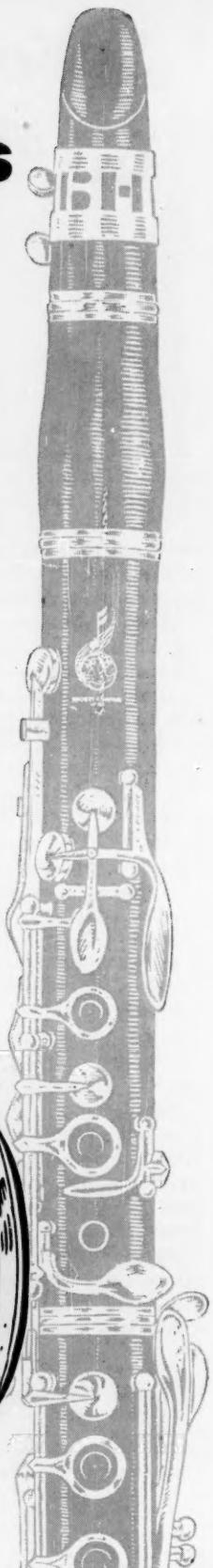


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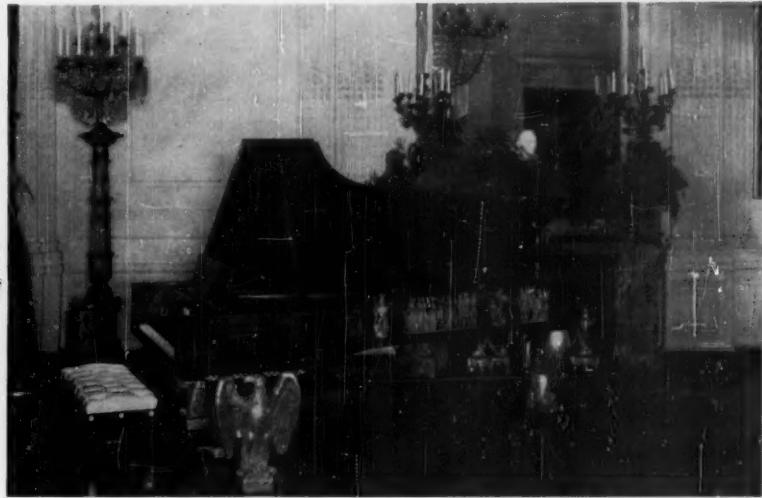
Music in the White House

IN a presidential election year, it may not be out of place for us to remind ourselves of the important role that music has played in the White House from time to time. George Washington was said to have played the flute, although his correspondence with Francis Hopkinson reveals a deprecatory attitude toward his taste and knowledge of music.

Thomas Jefferson, an artist to his finger-tips, was unquestionably a fine violinist, with a wife who accompanied him admirably at the harpsichord. On the other hand, Abraham Lincoln's only musical instrument was the harmonica, or "mouth organ," and this taste was shared later by both President Coolidge and President Eisenhower (who acquired his skill largely from his mother-in-law). Woodrow Wilson had a good tenor voice and was known to indulge in an occasional clog-dance. Warren G. Harding played a horn in his home town band in Ohio, and Harry Truman's ability as a pianist has been widely publicized. Franklin D. Roosevelt was a real music-lover, and so was his relative, the Republican Theodore.

It was during Theodore Roosevelt's administration, in 1903, that the White House was presented with the one-hundred-thousandth Steinway grand piano, which was placed in the East Room and used for all musical functions for the next thirty-five years. On the tenth of December, 1938, President Franklin D. Roosevelt accepted a new instrument, far more elaborate than the original grand, now preserved in the Smithsonian Institute.

In his dedicatory speech on that occasion, Theodore E. Steinway, grandson of the firm's founder, said that "the motives that impelled this presentation are the same that impelled the first one, namely, it is a paean of thanksgiving by a family who arrived on these friendly shores from abroad and here were permitted to seek and make their homes



—Photo by Courtesy of Steinway & Sons

and their lives, and to pursue their work with happiness and contentment."

President F. D. Roosevelt accepted this impressive instrument for the entire nation, dedicating it "to the advancement of music in every city, town and hamlet in the country."

The case, made of the finest Honduras mahogany, was designed by Eric Gugler. Dunbar Beck executed the symbolic decorations, which represent elementary American music: the Virginia Reel, the New England Barn Dance, the ceremonial chant of the American Indian, the Negro cotton-picker bursting forth into song and the cowboy singing beneath the prairie stars. The massive eagles, symbolic of freedom, supporting the case, are the work of Albert Stewart.

Henry Junge, of the Steinway staff, was entrusted with the arrangements for the White House Musicales from 1903 to the year of his death, 1939. Since that time this responsibility has fallen upon A. W. Greiner, head of the Steinway Concert & Artist Department, most recently in co-operation with Mrs. Mary Jane McCaffree, social secretary to Mrs. Eisenhower.

Most of these musical events follow state functions, especially dinners for distinguished visitors from abroad. They were discontinued dur-

ing the war years, but have enjoyed a successful revival under President Eisenhower. The world's greatest pianists have played on the White House instrument, and it has accompanied many another instrumentalist and some outstanding singers. One of the first artists to appear under the Eisenhower administration was the mezzo-soprano, Gladys Swarthout. Other vocalists included Patrice Munsel, soprano of the Metropolitan Opera, Frank Guarnera (substituting for Eleanor Steber), Rose Bampton, Jeannette MacDonald, Conrad Thibault, Morton Downey and Marian Anderson, the last named singing after a dinner in honor of the President of Haiti. The popular Hildegarde appeared on the occasion of a dinner in honor of the Speaker of the House, and there have been various groups, both vocal and instrumental.

These are in effect "command performances," and musicians naturally consider such an invitation a great compliment. They were formerly rewarded with pictures of both the President and the First Lady, framed in wood from the original White House roof. Nowadays they are delighted to receive a personal letter of thanks, added to the invaluable publicity of such an appearance. ►►

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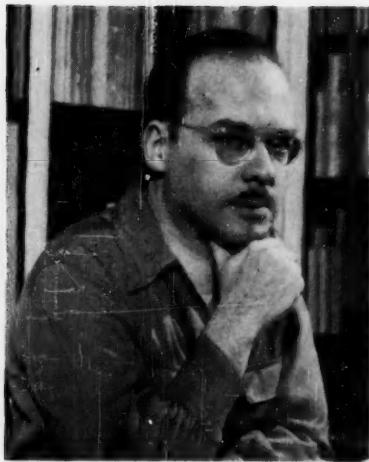
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Imagination and Inspiration

GARDNER READ

THEORETICALLY speaking there are three general types or classes of musicians—the creators of music, the performers of music, and the teachers and listeners of music. Of these groups the first two should obviously be the most vitally and personally concerned with those elusive yet indispensable phenomena of the human mind which we call imagination and inspiration. The composer above all else must certainly possess to a superior degree these highly developed and subtly operated mental factors if he is in any way to prove himself worthy of his vocation. No great or lasting music has ever been, or will ever be created without these guiding and enriching factors, for imagination and inspiration are the sum and substance of everything that is beautiful and great in any art, be it music, poetry, painting, or sculpture.

The ultimate aim of Art in its broadest and most ennobling sense is to embody in one's preception truth and beauty as conceived by the imagination. What a priceless gift is this, for truth and beauty, for which men ever seek, cannot be acquired without first possessing an intellect that is richly permeated with imagination. The question, then, is raised—what is imagination? The scientific answer is certainly unknown and perhaps an adequate, to say nothing

of a final definition, will never be reached. The dictionary defines the term as "the power or function of the human mind whereby ideal experience is had," and further that imagination is "primarily the power or process of having mental images, and broadly the power or process of forming ideal constructions from such images, concepts, and feelings." Like inspiration, the word "imagination," which we so profusely and oftentimes ignorantly employ, is, in all truth, indefinable, and one can only cite a diversity of opinion as to its ultimate meaning.

The idea of the beautiful is communicated to man's aesthetic enjoyment either by the sense of seeing or that of hearing. And the idea of the beautiful, one must add, is largely influenced by our own individual imaginative concepts. Music represents the composer's idea of either the beautiful or the truthful; his conception of beauty may or may not be comparable with his idea of what truth is supposed to be. Legion are the realists, of course, for whom truth emphatically does not imply beauty. Modern philosophy has in its own way effectively refuted Plato's ideology that "Beauty is the splendor of Truth."

The forms or objective means by which the composer attempts to embody musical truth or beauty in his work are created by his imagination and are inevitably and subtly infused with his own emotions and other expressions of individuality. The creator fashions his work according to certain intellectual, emo-

tional and aesthetic principles, while his musical experience and inherent critical faculties combine to develop in him a feeling or intuition for essential discrimination in such matters as external influences and sincerity of purpose and ideal. The composer's distinctive imagination tends to make him more fully conscious of the purely technical means whereby he reaches his artistic goal. The late English composer, Gustav Holst, is quoted as saying: "A composer is usually quite unconscious of what is going on and is, therefore, easily deceived." Holst meant by this, of course, that the creator of music probably in the final analysis knows as little as the auditor of music whence the hidden sources of musical imagination are sprung. And so far the analytical sciences of neither physiology nor psychology have been able to enlighten us any further as to the functionings of the imagination. We do not, however, value its power and influence any the less.

Thus far, we have briefly considered musical imagination in terms of the composer. Now for a moment, let us turn our attention to the power of imagination as it applies to the performer, the teacher, or the auditor of musical expression. Music quite obviously is a language, though not necessarily a universal one, and as such it makes use of certain conventional sound symbols on the printed page. These symbols, or musical metaphors, must be translated by the performer into comprehensible and artistic terms. The player or

(Continued on page 46)

Gardner Read is Professor of Composition and Music Theory at Boston University and well known as an outstanding American composer. This stimulating article is reprinted by permission from Boston University's GRADUATE JOURNAL.



Music Publicity On a Shoestring

BETTY A. DIETZ

GRANDMA may have cautioned prim young things about the fact that only fools' names and faces appear in public places. But what Grandma didn't take into account was that the livelihood of the musician—especially the solo performer—often hangs on the tenuous thread that is "publicity." Unfortunately, it is often the promising young soloist who least realizes this fact and it is he who—in an era that is spectacularly advertising and publicity-minded—needs it most.

Anyone in the music business can point to cases in which high-powered promotion campaigns have turned mediocre talents into valuable properties in the motion picture and record fields. At the same time, truly gifted young performers, equally pleasing to look upon and with years of solid preparation for concert or opera behind them, have trouble being seen and heard.

Not all the blame should be placed on the "unseeing" talent scouts for Hollywood and television and the record industry. Some of it may be attributed to the naiveté of the musicians themselves, but just as much at fault are the teachers and the music schools and conservatories that prepare them for their careers.

Probably one of the most discussed publicity feats was the campaign with which P. T. Barnum whetted the appetites of Americans before his Swedish nightingale, Jenny Lind, set foot in the United States. A lit-

tle more than 100 years ago—long before the star system brought a rare song bird \$5000 for an appearance and the U.S. tax department took most of it—she earned \$130,000 for two years of concerts here.

But the singer or instrumentalist who is still struggling for enough appearances to pay the rent and reduce the size of the loan that made his training possible is apt to scoff. For one thing, not even the ghost of P. T. Barnum is around to whisper any secrets. Even the \$750 that Marks Levine, former part-owner of National Artists Corp., says is a fair expenditure for printing and publicity out of a \$16,000 to \$20,000 annual income, seems a little staggering to the newcomer. Levine cited the figure recently as average for a "fairly successful artist."

Start Modestly

Meanwhile, what is the ambitious performer to do till he can afford professional publicity service? With intelligence and a measure of advance planning he can build a name as well as a reputation in his own community. And as demand increases for concerts, his shoe-string publicity campaign can be extended to the other areas in which he appears. Then, if the soloist possesses that kind of magic that makes audiences want to come back for more and is under professional supervision, he may develop into a "fairly successful artist" or that *rara avis*, the top box-office personality.

Some time in between, of course, he might be forced to go back to cobbling and be given a crack at \$64,000 for his knowledge of music. But that is the chance he takes.

Betty A. Dietz is the music critic of the Dayton, Ohio, "Daily News." She writes therefore from the standpoint of a professional journalist rather than that of a press agent, and her advice is both practical and authoritative.

Whether the soloist will handle his own publicity or turn the project over to a more business-minded relative or friend, depends on his own tastes and inclinations. But if he is to succeed at all as a public figure he will, of necessity, have to develop some flair for getting his name in print, with human interest.

A surprising number of musicians haven't the remotest idea of the operations of the public media. A little time spent investigating in home territory is well worth the investment, regardless of results.

The daily newspaper, you will find, is interested in news and not merely in publicizing the fact that young Mario Jan Wolfgang is a singer and a "real comer." Therefore, the paper will be happy to print a story about your forthcoming recital at Municipal Auditorium.

How much space the story will be given depends on a number of things, not necessarily given here in the order of their importance:

1. How large the city is and how often such programs are given there.

2. How much space is available on the day the soloist hopes the story will appear. (Most papers recognize release dates within their power.)

3. How adequate is the information the performer supplies, either directly to the paper or through the sponsoring committee.

4. How far in advance he takes or sends the copy to the newspaper editor. (It stands to reason that a release submitted a few hours before deadline on the day of the concert may not get into print. The editor may reason that the program can't be very important after all if the persons involved gave it so little ad-

(Continued on page 50)

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Musical Memory Analyzed

FREDERICK WILKINS

THE psychology of practice involves an insight into certain psychological functions of the human mind and nervous system which may be interesting to the discriminating music teacher and student. Much has been written on this subject and what I am offering here is by no means a complete survey but rather material I have gathered and used, plus some of my personal experiences. To me, the subject is of paramount importance in regard to student-teacher relationship and genuine personal value. Every teacher and student applies a certain psychology to his work:—some apply it with distinction, while others fail in the all-important matter of "interest" and "attention," which will be described later in this discussion.

We are told by some psychologists that memory is a characteristic of all matter. A stone that is chipped retains the scar. A wire that is bent once or twice will bend more easily the next time. Pathways in the animal nervous system, once impressed, will later respond more easily to the same impression because of decreased resistance.

In musical thought, then, it is easy to comprehend that the more time spent in forming the impression (through *intense* practice), the deeper the scar upon the nervous system and the more easily the memory will yield to past experiences.

We are also told that retention is

Frederick Wilkins is the solo flutist of the popular "Voice of Firestone" program on radio and television. He has been a successful teacher at the Juilliard School of Music, the Manhattan School of Music and elsewhere.

a physiological affair. Sensations of tone, timbre, color, touch, etc. do not exist in the memory unless they are stimulated. During the period of retention "memories" are non-existent; however, the changes in the nervous system due to previous experience with tone, timbre, color, etc. remain and will yield more rapidly to stimulation. It is also pointed out that it is probable that no retention is ever completely lost.

This seems to open up an almost unlimited field of human endeavor, whether it be musical or something else. Indeed, we can point to the extraordinary musical mind of Toscanini as one example, or to Jim Farley, who seems to remember the name of every person he ever met. Howard Barlow, conductor of the "Voice of Firestone," displays his remarkable powers of musical memory every Monday night via the famous Radio and Television program over the ABC network. His memory capacity seems to be unlimited. The retentiveness and subsequent recollective abilities of these people is unusual to a degree and undoubtedly is fired by the basic factor of memory, which is *interest*.

However, I should like to point out that an organist playing with all ten fingers, plus foot pedals, creating nuances with knees, reading four lines of music (harmonically and melodically) with proper arrangement of stops plus an interpretative concept of the music, and wondering whether the sopranos will be flat on their next entrance and spoil his lunch, is actually performing approximately 175 co-ordinated mental and physical feats and is no less remarkable than the more heralded genius.

The spark of interest must be with us all the way and is the main ingredient of memory, just as flour is

the chief ingredient of bread. William James says, most tellingly: "Interest alone gives accent and emphasis, light and shade, background and foreground, intelligible perspective" . . . "it varies in every creature, but without it the consciousness of every creature would be gray and chaotic. . . ."

But this not enough. William James says again that *attention* is another vital factor in the improvement of the mind. He says: "Attention is the taking possession by the mind in clear and vivid form of one out of what seem several simultaneously possible objects or trains of thought. Focalization, concentration of consciousness, are of its essence. It implies withdrawal from some things in order to deal effectively with others, and is a condition which has a real opposite in the confused, dazed, scatter-brained state. . . ."

Every creature will vary in his "interest" and his ability to take charge of his "attention." Let us, therefore, try to classify some of the variations.

People can be divided into certain groups according to their powers of reception. Those who are "eyeminded" retain best the things which they see; those who are "ear-minded" those things which they hear and, finally, the "motor-minded" those things conveyed to the brain cells and nervous system through some motion.

It will naturally follow that we are not all equally strong in these divisions. It is necessary, therefore, to find the weakness in our reception and place the emphasis there until a proper result is noted.

For example, an individual who is lacking in motor-mindedness is very likely to have difficulty in feats of co-

(Continued on page 32)

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America's Popular Composers

OLEY SPEAKS (1874-1948)

FOR many years Oley Speaks was as well known as a singer as he is today as a composer. Perhaps it was this platform experience that gave him his almost uncanny instinct for effective climaxes and dramatic suspense—elements that concert artists like most in songs. Do not suppose for an instant, however, that there is anything artificially theatrical about the songs Speaks has written: *Sylvia*, *Morning*, *On the Road to Mandalay* and others. They are of lasting value chiefly because they are absolutely sincere and unaffected, and because their melodies have a simple, folks-like quality that exerts an immediate appeal and makes them easily remembered.

Speaks' method of writing songs was in itself a key to their natural, unforced charm. When he had read a poem he wanted to set to music, he memorized it and then sat musing over the piano keyboard. His fingers wandered idly about at first, and after awhile the opening phrase, or some other part of the song, came to his mind. Then, unless the song was finished quickly, it was never written at all. That's the way *Sylvia* was composed; he read Clinton Scollard's verses in a magazine, and the next day went to the piano and wrote the song in an hour's time.

Speaks was born at Canal Winchester, Ohio (near Columbus). Like many artists at some stage in their careers, he first tried his hand at business, and worked for a time in a railway office at Columbus. He realized that he was not very good at this job, however, and he soon moved to New York where he could seriously study singing—with Dr. Karl Dufft, J. Armour Galloway and the famous Emma Thursby.



—Photo by Courtesy of ASCAP

He soon became established as a church-singer. From 1898 to 1901 he was baritone-soloist at the Church of the Divine Paternity, and for the following five years at St. Thomas' Protestant Episcopal Church, both in New York. As a concert baritone he appeared in recitals throughout the United States, and was engaged as soloist by leading choral organizations and musical societies.

The fact that his first song was written spontaneously did not mean that its composer had an easy time placing it. He finally lost count of the number of publishers he showed it to before it found a welcome in the catalogue of the old firm of Luckhardt & Belder. This song (*Thou Gazest at the Stars*) is still in print, and it is hard to understand why it failed to find ready acceptance; it is a thoroughly pleasant

little song, altogether characteristic of its composer and the two hundred and fifty songs that followed it.

Speaks' reputation as a song composer was of course built largely on the tremendous vogue of *On the Road to Mandalay*. Through his stirring musical setting he has become almost as closely identified with the poem as its famous author, the late Rudyard Kipling. The sales of *Mandalay* have run over one million copies, and it has been sung by virtually every singer who uses the English language, in dialect and out.

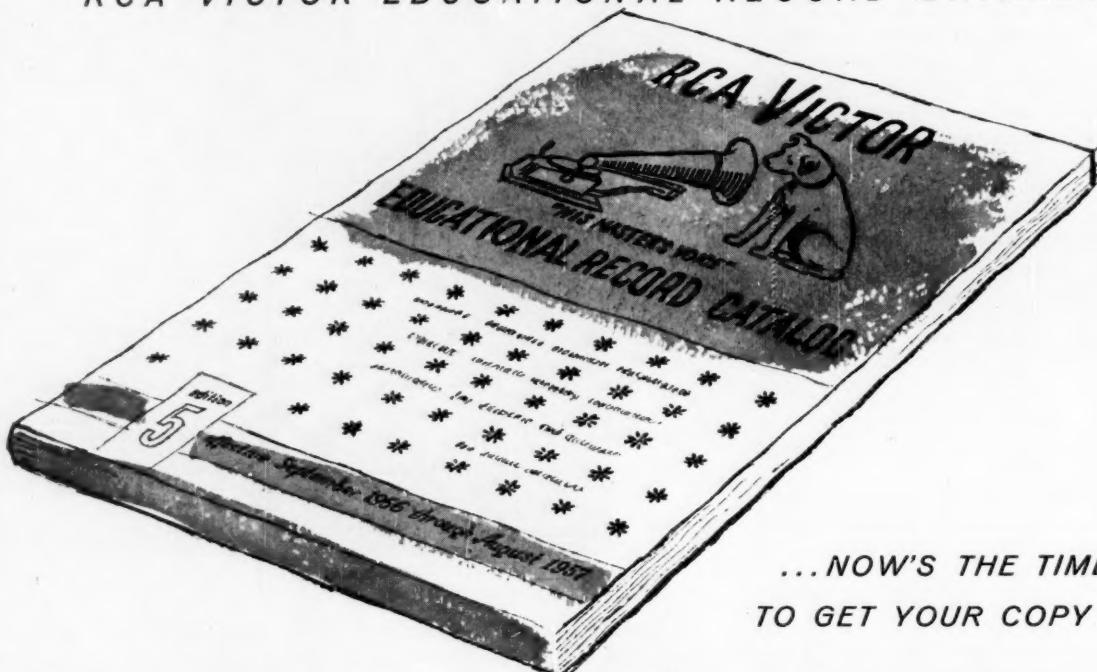
Yet *On the Road to Mandalay* was not the composer's own favorite among his songs. His strongest affection was reserved for *Sylvia*, which he considered the best song he ever wrote. Perhaps he was right for *Sylvia* is an altogether lovely creature,

(Continued on page 51)

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Father Loved Music

RUTH W. STEVENS



IF you happen to be a member of any small town High School graduation class in southeastern Iowa between the years 1910-1920, you remember us: The Worrell Family Orchestra. We were the little group just to the left of the pulpit,—the tall man with his three young daughters surrounded by various instruments, and the jittery lady pianist at the old, out-of-tune upright. You sat stiffly in the row of seven or eight graduates, facing us and the crowded church. The exercises were held then in church auditoriums, filled with admiring, perspiring friends and relatives. Twisted streamers of crepe paper in your class colors, usually pink and green, spiraled down from the chandelier, and directly back of your rigid head in large letters, was spelled out your stirring class motto, "Onward and Upward." You all sat like statues, except for the tortured feet of the girls, shifting in their high, white, laced shoes. To this day, the first bars of the *Poet and Peasant Overture*, our opening number, must bring back this scene in your book of memories.

At least, nostalgic chords are stirred in me, for I could not have been more than ten, when we were running all over southeast Iowa, playing for school commencements, church socials, lodge benefits, weddings, receptions and what have you. And I do not remember any qualms

that we might be pretty schmaltzy, fall apart in public, or anything like that. We would take a whack at anything. Why, I supposedly played a harp for a society wedding, when I didn't or don't know any more about playing a harp than you do. But the bride wanted a harp, and that she had. And I had my first long dress, (borrowed for the occasion and fairly engulfing me), learned a few chords, and plunked them out. As the guests drifted in and out during the reception, I don't suppose they realized we had played *Love's Old Sweet Song* about fourteen times.

Besides scores of local appearances, our professional concerts with paid admissions seem to have been held mostly in small-town Methodist churches, and in the dead of winter. But whatever the denomination, we were assured of one thing in common,—remote powder room facilities, situated out in the drifts somewhere, that would have been a challenge to Admiral Byrd.

Our programs were set up as is any variety program to this day, alternating between the sentimentally serious and the comical. For ex-

ample, my sister Katharine, who must have been about eight and looked younger, would sit in a small chair and rock her dolly to sleep, while singing a lullaby voicing all her own longing for her mother who had died. And ours just had, and the audience knew it, so there would not be a dry eye in the place when she was through. Then I would have to bring them to with a dilly of a reading. Wearing a "fascinator" shawl over my *Du* bob, and ten cent specs on the *e.* of my nose, I represented an old country mother whose daughter Ann Maria had "jest returned from the female seminary over on Bean Corner; what she don't know ain't worth knowin'!" Ann Maria's beau comes for a visit, a suave number who parts his hair in the middle to balance his brains alike on both sides. He comes to grief by sitting in the chair where Uncle Ezra had parked his rheumatiz plasters. They harden, so the chair gets up too, when he goes to kneel before his beloved for the big question. Don't ask me how this could have reduced the audience to hysterics, but it did.

(Continued on page 48)

Ruth Worrell Stevens is the daughter of B. O. Worrell, an Ohio music teacher, band leader and composer. The family moved to Ottumwa, Iowa, during her childhood, and she grew up as a practical musician, playing piano and cello as well as the cornet. Eventually she became a Chautauqua performer and is now also active as a speaker and writer on music.



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The Boy's Changing Voice

DUNCAN MCKENZIE

THE foundation of any successful plan to preserve the boy's singing voice during adolescence is the "comfortable range" policy. As the "alto-tenor plan," for example, is carried out in the junior high school, a boy is transferred to the next lower classification as soon as he begins to have difficulty with the highest notes of the one he is in. Thus the lowest notes have an opportunity to develop, while the highest notes, being unused, gradually disappear. Success with the alto-tenor plan lies in encouraging the voice to lower, for that is what Nature intends it to do. Accordingly, when there is any doubt about the classification of a voice during the adolescent period, it is best to put the boy in the lower one, with the proviso that he must never force the lowest notes. If he is taught to realize the importance of singing only in his comfortable range, he will never need to force, and with the music that is today available to suit all the voice conditions in the junior high school, forcing is uncalled for.

Obviously the "comfortable range" lies within the full range. A boy's full range should therefore be noted at each voice test, for the change between tests reveals the rate at which the voice is changing (lowering in pitch). If the rate is slow, the full range may be more or less stationary for a time, possibly for more than a semester, but less than a year; if the rate is more rapid, the full range is likely to alter during a semester. On the other hand, the comfortable range of the changing voice at any

stage remains about the same for a time: generally speaking, a semester for quickly changing voices, and a year or longer for slowly changing ones. This comparative stability of the comfortable range makes it possible to classify boys' voices according to the alto-tenor plan and carry out the type of choral program that exists today in the junior high school.

A certain amount of flexibility is possible; that is to say, a boy may be put temporarily in the classification above or below the one he is in. It depends on his comfortable range at the time. Thus, a boy classified as a second soprano may be temporarily classified as a first soprano, or as an alto; or a boy classified as an alto may be temporarily classified as a second soprano, or as an alto-tenor. This flexibility of classification is possible when the ranges of the two classifications overlap and the boy has a comfortable range that covers

the ranges of both: if, for instance, when classified as second soprano he can comfortably sing the first soprano part, or as second soprano he can comfortably sing the alto part; and similarly when as alto he is assigned to second soprano, or to alto-tenor. The teacher should take advantage of this flexibility only as occasion demands, to get a better balance of parts or to bolster up a weak section.

If a voice is changing quickly and if the speaking voice shows that the transition to the changed status has started, it is not advisable to have an alto-tenor sing alto, even if he can, because of the policy of encouraging the boy to find his changed voice. If the voice is changing slowly, however, there is no reason why an alto-tenor should not sing alto when necessary, provided the part is comfortable for him.

The voice classification within a group of boys with changing voices

(Continued on page 38)



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Relaxation Techniques for Musicians

RHODA WINTER ELLIS
and
GREGORY S. BROOKS

RELAXATION is more than just relaxing! The mid-day nap, after dinner snooze, going fishing, reclining on the beach in the sun or sitting in the front row of a theatre, while time-consuming and rest-offering for the moment, do little to help the individual to meet the continual stresses and energy-consuming activities of hour-to-hour living. The ability to master the skill of conscious relaxation, as well as to understand what relaxation means to the active, waking, moving individual, will provide a real tool for the musician, among others, to get maximum work and enjoyment out of minimum muscular and psychological efforts. Relaxation skills can not only make life pleasanter but also help to make individuals more pleasant to live with.

Relaxation, as discussed in this article, means neuro-muscular relaxation, plus the ability to cope emotionally with difficult situations. The two are interwoven and closely allied. All doing, moving and activity of any kind requires muscle effort.

Stated simply, muscles are put to work by means of our neuro-muscular system. Part of this system is under our voluntary control. A violin bow must be moved and we can control the amount of effort and the location and direction of the movement. Relaxation skills can help the individual develop his sensitivity to the

amount of muscle effort he exerts to do many tasks (kinesthetic sensitivity). As through our auditory sense we become more aware of changes in sound, such as pitch, volume etc., so through our ability to feel and direct movement (kinesthetic sense), we can become more sensitive to changes in our movement effort.

Relaxation also deals with the emotional or psychological manifestations or ramifications of our reactions. Certain situations, people, ideas or problems may cause individuals to feel "tight, tense, jittery, nervous or ever-tired." Often, new and challenging tasks, such as learning an unfamiliar score or playing or singing under a different conductor, not only cause more muscle effort than necessary to accomplish such tasks, but also create what is commonly called an "emotional" strain. We do not have a relaxed attitude



—Ben Roth Agency

Rhoda Winter Ellis is a staff lecturer and Gregory S. Brooks Executive Director of the Relaxation Techniques and Research Institute, 521 Fifth Avenue, New York City, which provides training and instruction along the lines outlined in this article. Further details are available on application to the Institute.

toward either the task, the situation, the group or the individual. Most psychologists, physiologists and relaxologists agree that movement and feelings are interrelated. If, then, an individual feels himself getting overtense, disturbed or fatigued, he becomes "inhibited" and restrained and incapable of freeing his talent and creative forces. Through relaxation techniques, along with other logical ways of adult thinking, he can help himself to overcome these energy-consuming, fatiguing, unwarranted feelings and thereby meet the situation in a more relaxed, freer, less hostile manner.

All activity and life require certain amounts of effort, excitement and drive. Relaxation merely channels the efforts—physical, psychological and intellectual—for their most efficient utilization.

The musician, or any performing artist, is continually in need of the ability to relax. Take the matter of technique. The musician needs to be able to play his instrument well, with enough control, but at the same time enough agility to perform passages which require changes of tempo, quality and feeling. A tense, rigid, tight hand will never produce beautiful tones. Through movement sensitivity the musician can better control the needed changes of effort required to produce "good technique."

The continual stress and strain of constant practice, of going over and over the same notes, will be less fatiguing if the musician can, through specific relaxation techniques, relax his entire body while he is practicing. Sitting in a chair, or standing, under the pressures of learning and perfecting a new piece, are havoc-causing factors in many rehearsal sessions. With proper consideration for posture, correct body alignment, efficient use of the "unworking" sets of muscles, practice can be made pleasant and learning greatly facilitated. In fact, the whole area of posture will be beneficial to the musician, not only in rehearsal situations, but in stage performance as well. How many times has an audience already made up its mind about a performer, before a sound is produced or uttered, by the manner in which he walks onto the stage, or stands in readiness to begin? Too often, musi-

(Continued on page 52)

THREE SYMPHONIPHOBIAS

By Glen Morley



THESE horribly amusing cartoons are the work of Glen Morley, formerly a cellist and part-time librarian with the Rochester Philharmonic Orchestra. Erich Leinsdorf was at that time conductor of the orchestra and wrote an appreciative Foreword for Mr. Morley, introducing the cartoons. Mr. Leinsdorf's picture appears on the wall, in the company of some other well known conductors. The artist himself calls these cartoons "a Trilogy which needs no explanation to the symphony player. All symphony men have at one time or another suffered through one or more of these sessions, and the less said about them the better."

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MEMORY ANALYZED

(Continued from page 21)

ordination. He will probably have an uneven technique and be unable to cope with difficult passages. He will probably have inferior rhythmic sense and have difficulty following the baton.

It is logical to assume, then, that the remedy to be applied would be *intense* rythmical practice in scales, intervals and general exercises in coordination.

It is possible to confuse a weakness in motor-mindedness with a weakness in eye-mindedness. A weakness in the latter may result in errors of performance because of the inability of the individual to translate the notation into appropriate fingerings and rythmical thought. If the performer can play more accurately *without* the music, then it is very likely that his weakness is eye-mindedness. In this case, an *intense* effort in sight-reading is recommended. I can speak with some authority on eye-mindedness, as it is one of my failings, and although it has improved through training and experience, still that wire in my nervous system is less impressionable than the others. For example, I learned to play the flute "by ear" and fooled my early teachers at many a lesson (or so I thought). However, it is apparent that strong ear-mindedness can lead to the evil of an uncommon weakness in eye-mindedness. On the other hand, one must be cognizant of the danger of over-emphasis. It is possible to thwart the powers of one division by over-emphasis on another. For illustration, we all know individuals who play with excellent technique, but the tonal quality is completely uninteresting. This is a perfect example of ear-mindedness and is often the result of over-emphasis of the other divisions.

In the limited treatment of this subject, as presented here, I have touched upon only a few ideas and what appears to me as basic facts and their importance to the subject. It is obvious that the treatment is cursory at best, and much more remains to be said. It is my opinion and the opinion of others that the scope of the human mind is inconceivable, being limited only by the means we use to develop it. ▶▶▶

Music Educators' Round Table

Conducted by **JACK M. WATSON**

(Indiana University School of Music)



WHILE some might argue about confusing *means* and *ends*, few if any music teachers would take issue with the proposition that the cultivation of musicianship is a chief aim of music teaching. But what is this much sought goal? And how can it be effectively and efficiently developed? To shed some light on this important problem we have asked four music educators in different fields for brief treatments of the problem from the standpoint of their specializations. We believe the readers of the Round Table will find these statements by Walter Robert, Ira Singleton, James Murphy and Leland Green interesting and provocative. We certainly have.

—J.M.W.

FOR THE CHORUS

James F. Murphy

THE development of musicianship in every member of the Chorus is a major responsibility of the director.

He should have a clear understanding of what is involved, some diagnostic ability of vocal problems, a great deal of organizational ability for superior learning experiences, and a broad cultural background.

The requirement last mentioned is self-evident. However, what is involved in developing musicianship requires some explanation. A high degree of teaching skill is required, with the objective of helping the Chorus grow in the power to produce musical results consistently. These results stem from various sources.

Increased knowledge and acquaintance with the symbolism found in any score, for example, accelerates insight, important in sight-reading. Both auditory imagery and rhythmic perception are subject to training, along with correct vocal production. Added to this is the need to cultivate

discriminating, musical feeling. Although aroused directly to the music itself, the quality of the musical feeling to be sought is an emotional response to the beauty built into the structure of the composition.

The over-all objective of developing musicianship is accelerated through musical intelligence, or its equivalent, which is the ability to comprehend the meaning and interest of musical compositions. In other words, the director must try to do everything possible to help the Chorus grow in the power to grasp and respond to the relationships within the music.

Since the regularly scheduled rehearsal is the logical time and place for developing musicianship, some remarks on procedures seem in order.

The physical environment should be highly conducive to learning. Good acoustics should prevail in aesthetic surroundings. The various non-musical aspects such as attendance checking, distributing and collecting music, etc. should be well-organized and established so that they become self-generating. These matters are related to musicianship indirectly, by reflecting respect, credit and honor upon musical participation.

It goes without saying, every rehearsal should have definite musical goals, announced somewhere near

the beginning and understood by all. From time to time these goals may be a development of aims partially attained at the previous meeting. The smart director will acknowledge every successful effort with a compliment. This is just good sense in promoting growth.

Mastering a song selection is a developmental process. The sequence might be somewhat as follows: At first a run-through of the whole song if possible, so that music and words may be roughly but firmly grasped. Specializing or particularizing usually follows as difficulties arise. This practice serves the Chorus and gives the director credit for alertness. An inordinate number of stops for the purpose of making corrections is unwise if general frustration follows. One cannot expect artistic results too soon. The experienced director knows that every artistic effect must have its antecedent of preparatory work. The process continues in a sequence of synthesis-analysis-synthesis and the selection is retired temporarily while a new work is undertaken.

In the main, these are some of the suggestions, recommendations, devices and observations which I have found effective in the development of musicianship:

Introduce each song with references to its nature and mood, since

the Voice in mood and feeling is highly responsive to the expression of purposeful, musical intention.

Keep several songs in the learning process at the same time.

Begin the rehearsal with one or two older songs which have been fairly well learned, paying special attention to intonation, tone quality, dynamics, phrasing and nuance, and general expression. End the rehearsal in more or less the same manner.

From time to time, and especially near a concert date, impress upon all the various details over which great pains have been taken, such as *pianissimos*, the balance of tone so that each entry is heard distinctly, and each inner melody is duly prominent, and of course the maintenance of pitch at critical points.

Devote the latter part of rehearsals from time to time to special sectional rehearsals of divisions experiencing unusual difficulty.

Repetitions, indispensable to rehearsals, can be made pleasurable by reminding the Chorus that each repetition is the renewal of something old and the emergence of something new. Handled somewhat as here suggested, repetition gives the joy of successful conquest.

Have everybody sing in unison both the subject and the answer of fugal compositions until these parts are practically learned by heart. This will result in brilliant attack in performance. Likewise, should the music be florid, have the whole choir sing each part softly, in unison. This will give fluency to the extended melodic runs, divisions and roulades, and will promote vocal agility.

Program about two *a cappella* selections to develop independence and self-reliance among members of the Chorus.

Study some selections during rehearsal, unassisted by any supporting instrument. Reading ability and auditory imagery are thereby promoted.

Work for clean attack and release in problems of articulation and enunciation. The first thing to add to clear articulation is correct rhetorical accent.

The idea in phrasing is to allow the musical performance to breathe, as it were, while preserving the literal phrase-thought. Discuss phrasing with the Chorus followed by specific directions on where to pencil in the phrase and breath marks.

Commit the entire concert program to memory for elasticity and rapport, thus giving practical effect to any new demand of interpretation. At the concert the Chorus should become a reflex of the director's wishes.

Evaluation, self-evaluation that is, contributes to progress in power to produce musical results. Therefore make tape-recordings periodically. In this respect too, urge attendance at "live" concerts, as not even the finest recordings of professional organizations or artists can give the sense of immediacy, power and richness communicated by the living performers in a concert hall.

The above suggestions are by no means exhaustive. They are presented for what they may bring in helping the Chorus to grow in musicianship while achieving a nice balance of the composer's general structural plan. ▶▶▶

James F. Murphy is a member of the music staff of the High School of Music and Art in New York City, where he teaches conducting, theory and various instruments. Mr. Murphy is also Director of the Albertus Magnus College Chorus in New Haven, Connecticut.

BASIC MUSICIANSHP

Walter Robert

THE ingredients of musicianship (a term, incidentally, that is one of the most complex in the whole vocabulary with which we refer to things musical) have been

studied by various authors and have been grouped into several categories. While some authors believe that the ability to sing sounded tones correctly is enough indication of potential musicianship, others go so far as to say that only the possession of "absolute" pitch and a high degree of retention of rhythmic and melodic units are sufficient to insure musical development. Generally speaking, the components of musicianship are (1) sensory qualities, (2) compositional awareness, (3) kinesthetic qualities, and (4) sensitivity for time and rhythm.



In regard to all these categories opinions vary as to whether the mere recognition is sufficient to insure musical development or whether a high degree of retention is also required, as for instance, the retention of pitch referred to as "absolute." The question is also open whether the ability to project these qualities in performance is part of musicianship or whether we can speak of passive musicianship, sometimes referred to as "musicality."

If there is any one quality which I would single out as the trademark of musicianship, it is the ability to integrate, to synthesize the various factors that go into the making of a musical composition and its performance, and to project this synthesis.

Music is an organism in which melody, rhythm, texture, tone color, tempo and dozens of other factors share. No one factor can properly be singled out, because they are all interdependent. In harmonic analysis, for instance, the study of the chord structure cannot be divorced from the tempo of the piece because the same composition played in *adagio* would imply an entirely different harmonic rhythm. A faster pace would reduce harmonies which warrant analysis as entities in themselves to passing chords, passing tones, *apoggiaturas*, etc. In the same way, rhythm and phrasing are obviously interconnected and dependent on each other, and so all along the line. Musicianship, then, requires first the ability to analyze music and to be conscious of performance values.

Some of these component factors are a legitimate objective of traditional music courses. Harmony is studied in every music school; and I will, therefore, disregard this prominent feature of the musical organism. It is my opinion that musicianship is as much determined by awareness of the factors of tempo, rhythm, melody and tone color as by a conscious or subconscious ability to analyze harmonically; yet there is in these fields no body of teaching literature. No set rules can be given because tempo, rhythm, etc. vary from composition to composition, from person to person, and from performance to performance; and anything said in print about these qualities of music is usually the more wrong the more it tries to be normative rather than descriptive.

I believe that the latest sensible statement about rhythm was made by a man who for this feat alone perhaps deserves to be made a saint: St. Augustine. I am referring to his statement: "All meter has rhythm but not all rhythm has meter." The first endeavor, perhaps, in teaching musicianship—especially at the piano—is to inculcate this distinction and make it come alive in the student's musical make-up. I would go so far as to say that our metric notation has had more disastrous effects than any other single feature of our musical tradition. This is particularly true of the piano which, whether we like it or not, is to some extent a percussion instrument; therefore the tendency to confuse meter and rhythm is here particularly strong. I would say that good piano-playing presupposes an awareness of the inherent tension, and discrepancy, between the obvious metric arrangement and the rhythm which underlies it. It is particularly in the music of the so-called Classical Period that the student most frequently is unaware of this discrepancy and goes happily thump-thumping along, accenting the first beat of every measure without even suspecting that there are in this music rhythmic rises and falls which compensate for metric regularity and monotony. Where these rhythmic rises and falls are cannot be put down in hard and fast rules, valid for all pieces. The rhythmic flow is individual for each composition and open to endless argument. Yet certain signposts there are. Harmonic tension often implies rhythmic stress; the rise or fall of a melodic line may indicate rhythmic tension or relaxation; a thickening or thinning of the texture may imply an accentuation, apart from the fact that certain conventional signs—*marcato*, *crescendo* etc.—indicate the most frequent deviations of the rhythmic flow from the metric mode. Musicianship, then, and the teaching of musicianship should be concerned first and foremost with awareness of rhythm and its integration into the fabric of music.

To sum up, I would say that musicianship consists of the ability to analyze (consciously or instinctively) the fabric of music into its component factors, always keeping the relation of the components to each other and to the whole in mind; it consists

further in the ability to reintegrate these components in an act of personal synthesis and to project this synthesis in performance.

Among the components to be stressed in the development of musicianship, those are of prime importance which cannot be taught in traditional courses and which are impervious to normative statements, viz. rhythm, melody and tempo. ▶▶▶

Walter Robert, Professor of Piano at Indiana University, is an internationally-known lecturer, accompanist and concert pianist. He is an honor graduate of the Vienna Conservatory and winner (in 1930) of the Boesendorfer Prize in Vienna.

ELEMENTARY SCHOOLS

H. Leland Green

DEVELOPING musicianship in the elementary schools has concerned many of the best educators of our day as well as music educators in the decades that have preceded.



The excesses which have arisen in the name of developing musicianship in the elementary schools have caused deep concern in the minds of school administrators in the past. Musicianship

for the elementary school is a term that should be used in the widest possible sense. But in so stating this interpretation it must not be assumed that the child should learn nothing nor be deprived of a full development of musical skills.

Broadly speaking there are three main categories of musicianship which can be developed in the minds and lives of children without destroying the values and goals for which the twentieth century music educator strives. These three are: 1) Vocal skills, which include the development of the use of the child's singing voice with the necessary abilities to sing on pitch, understand basic rhythms, and to "read" music; 2) instrumental skills should be developed as a result of a well organized program of music; and 3) a well integrated and organized program of listening activities should be offered in which both the highly talented

child and the less gifted may learn to listen and to respond to fine music and thereby add to their lives the richness that such music brings.

The present day problems of teaching musicianship are complicated by the very nature of the structure of the elementary school. There are two popular forms of elementary school organization. These are: 1) the self-contained classroom which provides that the grade-level teacher is responsible for the musical development of her class. Some districts provide supplementary music personnel to act as music teachers or as music supervisors. In either assignment the grade-level teacher retains the main responsibility for the day-by-day music experiences of the elementary child. 2) The platoon-system type of organization provides for the various grades to pass as a class to a music specialist for the music training. The latter type of school shifts the music training away from the grade level teacher to a person similar to the secondary music teacher. The organization of the instrumental music program is not affected by the type of school organization.

Another problem to be resolved in teaching musicianship is the function of the music specialist or the music supervisor. These terms are not synonymous either in definition or teacher relationships. Since more and more school districts are changing over to music supervision, it is obvious that music supervisors must understand the real needs of the elementary school teacher. The music supervisor's program is concerned with three main activities: 1) Observation of the music program of the classroom with the classroom teacher teaching the music lesson or leading the music activities, 2) conference with the classroom teacher and the school principal regarding the music program of the classroom concerned, and 3) demonstration of a part of the music program in order that the classroom teacher might better lead in the music activities of the school curriculum. It should be stressed that the three activities of the music supervisor listed above are listed in the order of importance to the progress of the music program.

All this places a high responsibility on the music leadership of a school

district. Provision must be made for grade level conferences in order that teachers with common problems may be reached with an economy of music supervisor time. In addition to this, individual teacher needs must be solved, encouragement given, and yet time be reserved for the music leadership to give to the school administration for understanding to be developed and communication effected.

What can be done to develop musicianship in the elementary schools? Music leadership in our schools must

strive to the utmost to use every resource at its disposal to make music in the hands of the classroom teacher a vital, living experience. This does not dispose of the need for the understanding of skills—but everyone cannot use skills alike nor understand them equally. Different kinds of musicianship can be developed. One child can sing well, another child can learn to play an orchestral or band instrument, while still another finds a deep abiding musicianship in listening and responding to the music played and sung by others.

Creativity is not a sensitivity bound in the confines of composition; it is a whole attitude of response to an art medium. Music must be taught creatively—whether it be singing, playing, or listening; for out of this music experience in the elementary schools will grow a musicianship in children never before attained. ▶▶▶

H. Leland Green is Co-ordinator of Music in the Pasadena City Schools, Pasadena, California. He has had wide experience as a supervisor and teacher of theory, choral and instrumental music at the high school and junior college levels.

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Ira C. Singleton

THE unique quality of musicianship is compounded of innate talents and capacities, acquired knowledges and skills and certain developed attitudes and interests.



More than anything else, however, musicianship is probably a state of mind.

Among the innate capacities which permit an individual to become a musician are native intelligence, musical talent and, in the instrumental field, physical coordination and manual dexterity as well. Directors of instrumental groups in the public schools can elect to raise the level of musicianship in their bands and orchestras by selecting only those players who possess these qualities in a high degree. But, in order not to exclude those of lesser talent from the many benefits of musical participation, it is often advisable to set these standards at a lower, more practical level than the director might establish if his only goal were excellence in performance.

The list of acquired knowledges and skills contributing to musicianship includes technical facility, reading ability, sensitivity to tone quality and pitch, skill in interpreting rhythms, the ability to play expressively and the elusive factor of musical discrimination or taste, most of which are directly related to the instrument being played. Though there is some question whether pitch

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discrimination, rhythmic sensitivity, expressiveness and taste are innate or acquired, it is their bearing on musicianship, rather than their proper category, which is of importance here. In addition, this list must include general musical knowledge and experience. To be a thorough musician, the instrumentalist must have at his command a knowledge of music notation and theory, including harmony, counterpoint and musical forms, plus a degree of familiarity with the history of the musical art and the development of various musical styles.

Goals to Attain

All of the talents, knowledges and skills in this forbiddingly long and not necessarily complete list are requisites for the professional musician, but, for the young instrumentalist who participates in public school ensembles, they are goals to be achieved rather than entrance requirements for the orchestra or band. It is the function of the school music program to teach or develop musicianship, not simply to identify and exercise that which already exists. Moreover, we know from experience that groups composed of instrumentalists of limited technical ability and musical knowledge are capable of artistic performances when properly directed.

We arrive, then, at the phase of musicianship which might be called a state of mind, a set of attitudes and interests conducive to artistic instrumental playing. The musically instrumentalist, whether he is a professional, an adult amateur or a member of a high school band, must be infused with a strong desire to play his instrument in an artistic manner. He must develop the habit of paying close attention to every detail in the musical score. He must develop the strength of will to exercise both mental and physical discipline in his playing. His awareness of social responsibility must take precedence over his normal desire for personal recognition; he must know when to accept a degree of anonymity in order to support the efforts of a group. Finally, he must develop a genuine liking for the music he plays and the ability and willingness to respond to it with both his mind and his body.

Fortunately, these qualities can be developed in almost any individual of normal intelligence; though musical talent, knowledge and experience are important and much to be desired, they are not pre-requisites. Moreover, these attitudes are goals worthy of any music education program and perhaps equal in importance to the purely musical objectives the instrumental director must strive to achieve.

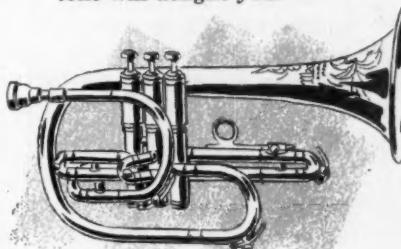
In order to develop these attitudes among student instrumentalists, the instrumental director must be a mix-

ture of sympathetic teacher, practicing psychologist and martinet. Within the limits of students' abilities, of course, he must insist on perfection in rehearsal—close attention to every rhythmic value, every pitch and every dynamic marking—while displaying all the understanding and patience he can muster. If the director is content with inaccurate readings of the musical score, overlooking rhythm and pitch discrepancies and faulty tone, the students under his baton may quickly develop the same attitude. But if the director



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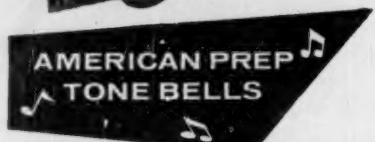
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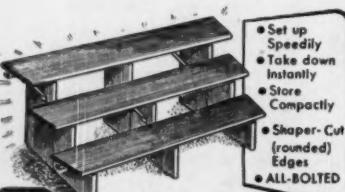
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expects and demands close attention to the baton and the score, it is to be expected that his students will develop the habit of careful, precise playing which such conducting requires.

It is important, too, that the orchestra or band play music equal to the technical capacities of its players, difficult enough to be challenging, but not too difficult to be played properly. Further, the student instrumentalist must be exposed to worthy music if he is to develop a liking and an empathy for what he plays. The director can not expect to grow healthy musicians on a musical diet deficient in the vital elements present in the serious works of master composers. It is possible, also, to capitalize on the imagination and enthusiasm of the young player to make these works come alive in rehearsal and performance. The director can draw on his own knowledge of music and its history for information that will make each

composer a living personality and each composition an exciting experience for the members of his ensemble.

In short, we believe musicianship can be developed in student instrumentalists, before they rise to professional levels of knowledge and skill, and that the instrumental director can encourage this development by exercising his own musicianship in conjunction with certain human qualities essential to teaching. The young player has an infinite capacity for learning. Given time and motivation, and encouraged by sympathetic direction, he can achieve a degree of musicianship satisfying to himself, his audience and his director. □□□

Dr. Singleton is Assistant Professor of Music Education at Teachers College, Columbia University, New York. He is a Ph.D. of New York University, with varied experience in teaching, advertising and the United States Army.

THE BOY'S CHANGING VOICE

(Continued from page 29)

cannot be considered final for any given period, because each voice changes at its own rate. Nevertheless, a section of a group of boys can remain more or less in one classification for a semester or the greater part of a semester. The flexibility already mentioned helps to make this possible. The essential thing is that a boy should not stay in a classification once he feels uncomfortable in it. In a glee club, where permanency of classification is necessary for, say, a concert or a contest, the selection of voices at the beginning of the semester should be such that they will have developed to the extent necessary for singing the different parts with ease toward the date of the concert or contest.

Because of the new tonal power the boy feels in his changed voice, he is tempted to force the highest notes of his range before they have developed sufficiently so that he can sing them with ease. If he forces them, throatiness results. It is usually the boy with a promising voice who wants to sing high notes before they have developed. Hence the teacher should keep an ear on the

young bass in the junior high school and on the young tenor in the senior high school at any passages in choral music that call for the highest notes of the range.

A psychological factor may affect a boy's use of the high notes of his immature changed voice. When he has difficulty singing them, he becomes dissatisfied with his voice. If he is a bass, he may want to stop singing altogether; if he is a tenor, he may want to sing bass under the impression that his voice is not suited for the tenor part. The young bass and the young tenor must be enlightened as to how the notes of the upper range develop.

A tenor whose voice shows signs of promise is often lost to the tenor section during the high school years if he is allowed to assume a wrong attitude about high notes. He wants to be a tenor; his instincts tell him he will be a tenor; but he gets impatient at the slow development of his voice. He worries if the highest notes of the range do not develop, and he worries if he has to be classified as a bass. Many tenors, although they may not be lost in the long run,

are not as good tenors as nature intended them to be because they are not aware of the way in which the tenor voice develops and matures.

In the high school some boys are classified first as tenor, then as bass, and finally as tenor. A boy is classified as bass because he is not comfortable singing the tenor part. After singing bass for a time, he finds he is not comfortable singing a bass part. He may report this, but whether he does or not, the timbre of his voice should be particularly noted at subsequent voice tests. Timbre, rather than range, should determine whether he should eventually be classified as tenor or bass. If he is classified as tenor, he will have some difficulty at first with notes around high E and F, until he learns how to produce the highest notes of his range. A boy who has had difficulties of this kind can be lost for good as a tenor unless he receives proper guidance during his high school years. Nature's way of making a tenor is not always a smooth one, and it is a long-drawn-out process.

When an adolescent boy stops singing for any length of time, for example, during the summer vacation, there will be a greater change in his voice by the time the vacation is over than there would have been had he kept on singing by reason of being in school. The greatest change will be observed in the voice that is developing into bass. If it was at the alto-tenor stage, or in some cases only at the alto stage, at the beginning of the vacation, very likely by the end of the vacation the changed voice will have developed. The extent of the change varies with the individual voice. But if it is changing to tenor, the change that takes place during the summer vacation is generally very slight, whether the voice is at the alto or the alto-tenor stage. ▶▶▶

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THERE WAS ALWAYS A ROCK 'N' ROLL OR ITS EQUIVALENT

(Continued from page 11)

was the French Revolution, when a lot of rules and dictates went down the drain in a torrent of blood. Times of great agitation, produced by a revolution or a war, are rapidly followed by exciting new, different forms of dancing. Fearing the events across the Channel, England practically outlawed the French Waltz—whereupon British nobles built secret ballrooms and had their fling! Even in America, where the new and different was welcomed generally, there was opposition to the Waltz. No less a critic than Washington Irving called it a debased dance and warned anxious parents against allowing their daughters to be seized around the waist! Incidentally, George Washington was a *Basse* Dance man himself. The *Minuet* was his one and only favorite. The six-foot-two George loved to dance it with the four-foot-ten Mrs. Alexander Hamilton.

The *Minuet* was the favorite dance of the upper class in America, but the "common people" loved the Waltz. It remained their special favorite for half a century, when in came the *Polka*, thanks to a pair of Hungarian visitors — one Captain Gabriel Korpanay and his friend, Mademoiselle Pauline Desjardins! How did the self-appointed critics receive it? Well, the people loved it, but a non-byline commentator of the old *New York Herald* called it low and vulgar—just what one would expect from the encampments of the Hungarian army! Over in Merrie England, prim and proper Queen Victoria didn't ban it, but she allowed no one to dance the *Polka* while she was at a royal ball.

Right after the Civil War, dancing flourished in America. Dance halls sprang up in the western states until they were more plentiful than buffaloes. At the other end of the

social pendulum, New York millionaires vied with one another to see who'd put the biggest splash into a ball. The years led gradually to the Gay Nineties and a new peak for Waltz popularity that lasted right into the early 1900's. But there were other steps that dance enthusiasts experimented with. They even took the marches of John Philip Sousa and invented a step to go with them—the skipping march-dance of the Two-step.

Jazz Arrives

Meanwhile, Jazz had been discovered as a music form and it swept up the Mississippi Valley like a sudden flood, floating in with a hundred new dance-steps that included the Maxixe, the Texas Tommy, the Grizzly Bear, the Bunny Hug, etc. And right along with the new styles came the old criticisms—the warn-



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ings of moral decay, the social disintegration, the fate of Sodom and Gomorrah!

Naturally enough, a mother who remembered the Two-step and the Waltz as dances her own parents discouraged took a horrified look at the dancing "grips" of the Turkey Trot and the Bunny Hug and thought her daughter was on the road to perdition. Then when the Kangaroo Dip and the Horse Trot appeared, even dad was sure the younger generation was going to the dogs faster than those new automobile contraptions could take anyone!

Why, it was even predicted in World War I days that the Shimmy would win the war for the Kaiser by demoralizing the American army! If the reformers had been allowed to have their way, Gilda Gray would have wound up in a concentration camp.

I mention this because history is repeating itself today. Rock 'n' Roll is getting the same parental, police and church going-over that the early jazz dances received.

I wonder how many mothers and fathers of today remember the oppo-

sition their parents put up when the Charleston and the Black Bottom appeared on the post-World War I scene. By that time, the Fox Trot was pretty much accepted as a dance, but when Harry Fox introduced it (through his vaudeville act) in 1913, there was plenty of resistance to it from the usual forces of censorship. This much could be said about acceptance of the Charleston and the Black Bottom, though: the movies were there to have Joan Crawford and Ann Pennington popularize them—and even grandpa couldn't resist those two young charmers.

Anyway, dances come and dances go, and each time the change they involve is resented and resisted by the older generation. Change is a basic law of life, though—but it's also true of nature that the more set and fixed we become in our ways and our views, the less receptive we become to changes. That's why youth always carries the ball when a change in any art form occurs!

Another angle we mustn't overlook here is that each new generation wants to find something of its own—something new and distinctive

and different. Youth accepts much of what it inherits from the older generation, but youth reserves the special right to find its own expressions in music and dancing. I think that's because both music and dancing are so fundamental to expression, and we all have a great urge to be individualistic—creative.

So Rock 'n' Roll isn't anything to worry about. Most of the youngsters who perform it are the future solid citizens of America. I'm not defending the relatively few who use the dance as an excuse to carry on in offensive, destructive ways. I can merely say of them that they'd find some reason for such shenanigans whether it was Rock 'n' Roll or the old *Minuet*!

For the rest of the youngsters who love the new rhythm and the new dance, it's simply the old story being repeated—youth finding an expression of its own. And it's an expression of real feeling and intense emotion that a vigorous dance suits perfectly.

Let's not forget that in *Exodus* we are told that after Moses led his people safely across the Red Sea, and

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the pursuing Egyptians were destroyed, Miriam "led the women in joyous dancing." Youth is a time of joy, and youth will always find a dance to express that joy. ▶▶▶

JAZZ ADDENDA

IN confirmation of the arguments offered in the preceding article, Vincent Lopez has submitted the following excerpt from *VARIETY*, dated November 25, 1921, from Pittsburgh, Pa. Some of the sentiments expressed might easily be applied to the lower forms of popular music today, except that the language would probably be stronger and less "highfalutin'." Here is the exact wording of the 1921 blast:

William L. Mayer, president of the local musical union branch, No. 60, A. F. of M., has issued a scathing indictment against the jazz craze. In his monthly letter to members, under the caption of "Jazz Maniacs," he appeals to musicians of Pittsburgh to hasten the death of the "musical immorality" after asserting its life

will surely be short. The article in full follows:

I beg your indulgence for a short dissertation on the question, "Will the willingness of some musicians to yield abjectly to the existing 'Jazz-craze,' even though momentarily financially remunerative, not eventually prove socially demeaning?" I think it surely will. Musically speaking, these are the impressions: The fiddle whines and wails, reminding one of Mr. Thomas Cat on a moonlight night, inviting bootjack bouquets from back windows; the saxophone bawls periodically like a lonesome cow; the clarinet yelps occasionally as if a healthy brogan had descended on the tip of Fido's tail; the trombone heaves up spasmodically like the fellow who has imbibed too freely of boot-legging moisture; the muted cornet sounds like a cross between a cackling hen and a hare-lipped tenor with a cold in his head; the bass drum and crash cymbal recall what Flanders field must have been like immediately prior to the armistice; and the piano—poor thing—is pulverized with arpeggios and chromatics until you can think of

nothing else than a clumsy waiter with a tin tray full of china and cutlery taking a "header" down a flight of concrete steps. So much for the musical effect. Add to this the consideration of the practice of the individual musicians themselves acting like a bunch of intoxicated clowns, indulging in all sorts of physical gyrations, making movements that took me back to 1893 when at the Chicago World's Fair I saw in the Dahomeyan village on the "Midway," a dance by about 40 African females clad mostly in a piece of coffee bagging. I thought that was ridiculous, but never did I dream that in an enlightened country men could be found, who, even for money, would go that show "one better."

When the craze dies out, the demand for this sort of thing will cease, but your status of being a "clown" will not die with the craze. To coin a phrase, I consider this sort of exploitation a "musical immorality" which cannot be condoned because of its "money-getting" potency.

In the interest of conserving a little dignity for the musical profes-

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sion, I would ask contractors to minimize what I believe will eventually prove a detriment to all of us, by instructing their players to at least refrain from the antics I have described. If the music must be somewhat distorted to satisfy the aesthetic tates of the "Willy-boys," their little "ladies" as well as of their venerable papas and mamas—who may be busily engaged elsewhere in pink-tea "social uplift" and "Americanization" work—well and good; let it go at that, but don't continue to disport yourselves as if you had just escaped from your keeper in a sanitarium for the feeble-minded. Put on the brakes gradually. It is the safer plan. As you are running now you invite a skid into the ditch where in years gone by the "Stadt-Pfeifer" lay in public estimation—a tolerated buffoon for public amusement but not for public respect.

Quod scripsi, scripsi. ▶▶▶

SCHOOL COURSES IN "SOCIAL" MUSIC?

(Continued from page 13)

Students want to be able to perform social music as well as they are able to do social dancing. *One is just as important as the other.* They are not willing, however, to plow through a semi-professional course of piano lessons to achieve only the ability to play the dull, difficult stock arrangements of standard and popular pieces. It is unfair to put the average student through the mill by expecting him to wade through the same material which is assigned to a student who knows he has talent, and wants to pursue the subject in spite of all its demands upon him.

The reader may say, "All non-music majors are permitted to take music lessons as an elective; furthermore, most of the college and university piano teachers are broad-minded enough to permit the stu-

dent to play a popular song *as soon as he is able to play what the music indicates.*

There's the rub—as soon as he is able to play what the music indicates! What's wrong with that? Nothing, except that this music is difficult to play "note for note" from the music; furthermore, it sounds skilted and it lacks what the composer originally put into it. The modern method enables the average "musical dumb-bell" to play in fifteen to twenty lessons what it would take him three years to do in the conventional way. He can play Carrie Jacobs Bond's *I Love You Truly* in about six lessons. Does this startle you? It's true!

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Non-music majors should not be subjected to a rigorous, long drawn-out course of piano lessons. The modern method "sounds difficult" and everyone loves to play music that sounds harder than it actually is! As played from stock arrangements, it is much harder to play than it sounds.

Opportunity should be offered to all college and university students (who desire it) to discover any musical aptitudes, large or small. When new vistas are opened before them, there will be many students who will be so agreeably surprised at the discovery of their new-found joy and satisfaction in making their own music, that they will become serious about music and enroll for regular lessons in formal, "permanent" music. The school glee clubs and choruses will be doubled. The lessons in informal, social music will serve as a springboard for serious music study.

It is unfair to expect a "longhair" teacher to be able to cope with the peculia: and special problems which confront the teacher of social music. A good teacher of social music has had a solid background of permanent music, *plus* long experience in research and experiment in social music, coupled with years of teaching every kind of popular music: ballads, boogie, hill-billy, — "the works" in this field.

In most towns and cities there are teachers of both piano and accordion with the preceding qualifications. Such a teacher would be glad to visit the college or university once or twice a week. The school could introduce the new plan at any time during the semester with almost no confusion or red tape, very little extra office work, and *no expense*. The school would profit financially and would infinitely improve its educational system.

It could be worked this way: before the lesson, the student pays for his lesson at the office. (The student should not have to pay for a whole course in advance; he can pay as he goes.) As a receipt he is given a slip which he gives to the teacher. The teacher writes the pupil's name on each slip and returns them all to

the office at the end of the teaching day. Part of what the student pays is clear profit to the school, and part is the teacher's salary—it's as simple as that. It isn't even necessary for the school to have the teacher on its regular pay-roll as this would mean deductions and extra office work. The teacher can be an independent contractor.

Is the modern method a short cut? Only in the sense that it eliminates much of the "technic" of the conventional method. The pupil reads music from the start and the entire method is systematic and pedagogically sound.

Does the student have to practice? Yes—as long (or as short) a period as he wants to. He will realize that the more he practices the more songs he can learn.

Informal Recitals

Recitals? Yes, but always informal, with only the performers as listeners. These will prepare the student to play at parties and for group singing, for after the pupil forgets his initial shyness the other beginners join in singing while he plays.

What about music? He needs two "method books": one of the many good books for adult beginners, and another book to get him started with the special left hand technic typical of most popular pianists. Soon he will be buying the easier standard songs to supplement the material in the two books.

What is the pupil actually taught in this accelerated method? (1) Keyboard harmony, (2) Reading of music, (3) Familiarity with the *entire* range of the keyboard, (4) Correct pedaling, (5) Ear training, (6) Finger dexterity, (7) Improvisation, (8) Harmonic analysis. These are the fancy names of what the pupil gradually assimilates and uses constantly.

What are the benefits of training in social music?

1. It helps the student to develop self-confidence and overcome self-consciousness.

2. It develops poise, demands self-discipline, and trains the pupil to think quickly.

3. It teaches the student to get along with people by demanding teamwork when the student plays the piano or accordion as accompanist for the group of singers. This

enables him to gain in popularity.

4. It develops the student culturally by enabling him to understand the artistic and technical sides of all music; it teaches him to recognize and appreciate the ability and skill of professional musicians.

5. It develops good musical taste and ability to discriminate and judge music by higher standards.

How does the modern method differ from the conventional method? What are the similarities and differences between the formal and informal methods and formal and informal music?

How are they alike? (1) Both lessons are *conducted* in exactly the same way. (2) Both methods must present the basic fundamentals. But right there is where the similarities end. Why? Because (a) the formal method continues *only* with the fundamentals. This means that the pupil must be kept on "baby sounding" music, easy-sounding-but-hard-to-play music—until he pretty well masters those fundamentals. (b) The informal method presents these bare-bones fundamentals, then follows them up immediately with actual playing which uses those fundamentals.

The informal method continues also with the presentation of the fundamentals, but not as a steady diet of spinach, milk and cereal. The informal method reduces the spinach and cereal and adds dessert—ice cream!

Rapid Progress

Why does the pupil of permanent music progress so slowly and the pupil of informal music so rapidly? We all know that a person learns by *doing* and the more he performs a certain act, the more proficient he becomes at it.

But the poor student of formal, serious music can't rely on this theory at all. He can't use the knowledge he has already learned, or any previous experience, to apply it toward his next piece. Why? Because each succeeding piece is different—according to the whim of the composer. Each succeeding piece presents a new problem to solve.

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cent of all the music he will play from then on, and he does it so often it becomes mechanical, automatic. The only thing new in each succeeding piece is the melody and a few embellishments here and there.

Yes, for the *average* student, the conventional piano "course" in which the pupil must plod through

the regular "egg, larva, pupa and adult" metamorphosis, belongs in a glass bottle in the Smithsonian Institute! Colleges and Universities need to segregate music majors and non-music majors by providing an additional course at a different level. This will result in equal rights for all students. ►►►

IMAGINATION AND INSPIRATION

(Continued from page 17)

singer requires imagination to re-create the music he is translating and interpreting, and the listener needs imagination to turn that process of re-creation into an immediate personal experience. I say "immediate" because the same music heard on different occasions and under varying circumstances, influenced by such factors as mood, fatigue and extraneous disturbance, is quite likely to give rise to completely different impressions or emotional reactions.

Essential to Performer

Imagination produces in the mind another image or impression than the one already existing. This is probably as good an answer as one can reasonably formulate as to just why imagination for the auditor or performer is so essential and at the same time so pleasurable. This formula would require first of all the desire to hear, to see, to experience something new. Then the memory would be brought to bear on this latent desire and so recall from previous experience certain images and feelings that in themselves contained the energy necessary to further the newer idea. Finally the intellect would combine all these factors in such a way as to produce that which was originally desired. Imagination is not, however, to be conjured up like the fabulous Genii of the Arabian Nights; we must needs have much more at our disposal than a miraculous copper lamp to rub. If imagination were thus to be gained so easily, then every man would in truth be a genius. It is obviously impossible to become a genius by choice, however fervid or persistent the desire. Artur Schnabel once said in effect that there has never been a substitute invented for the divine

dispensation, nor has the "genius germ" been yet discovered by science. That may or may not be a good thing, depending on one's viewpoint.

Imagination, then, is not so much a specific intellectual or emotional process as it is a certain functioning of the mental powers in which images, definite feelings, and associations are stimulated by the perception. For the composer this results in creative activity; for the listener it produces interesting if not pleasurable aural sensations. A highly developed capacity for musical imagination is not, however, entirely an unmixed blessing, for the lack of self-control in the outward expression of one's imagination may have detrimental effects on the artistic whole. An impulsive or extravagant imaginative conception may produce unfortunate results in such creative work as its possessor may attempt, whether in the composition or the performance of music. But a musically trained intellect, richly endowed with an intuitive imagination, one that is constantly governed by reason and good taste, is without doubt one of the most priceless gifts that a musician may possess.

Just as imagination as a term is difficult, not to say impossible, to define, so does that other wonderful companion phenomenon, inspiration, defy final analysis. One possible and not entirely unconvincing attempt at definition might be that inspiration denotes the quickening and the realization of the creative impulse. Another British composer, Arthur Bliss, once described inspiration as "a state of clairvoyance in which abstraction from one's environment and everyday life is momentarily complete" . . . and "Like electricity one is well aware of its presence although hazy as to its

source." Thus to the composer as to the layman are the well-springs of inspiration a mystery and an enigma.

Obviously, too, inspiration cannot be taught, and neither can it be learned as one would master certain technical rules and principles that apply to creative work. But a great deal can be learned from the close study of the greatest works of art in all its branches. In them one can observe the unique imagery, the keen intuition, the vivid and highly personal imagination that prompted the act of creation, and finally a fairly clear idea of what might be termed the "rationale of inspirations." Technic, *per se*, is not enough to preserve a work of creation; no music is really worth preservation if it merely exploits a prodigious or clever technical facility. The possession of the inspirational factor is again, moreover, not a pure and unmixed blessing to the composer. Even the greatest of the masters have momentarily been deprived of its magic at intervals during their creative impulses. A period of depression and discouragement seems frequently to follow the completion of a work, however "inspired" it might have been. This, apparently, is the penalty nature exacts from the creative genius—a sort of compensatory principle for the experiencing of inspiration during the heat and throes of creation.

Music, the greatest of the expressive arts, is the product not only of the composer's life, of his "blood, sweat and tears," but of his individual, rare and sensitive imagination, fructified by reason and intellect and that subtle and incomprehensible factor which we call inspiration. Let there be no mistake in rightfully evaluating the inspired imagination as an indispensable ingredient of the creative artist's intellectual powers, for it is that above all else which gives not only beauty and truth but immortality to a work of art. □□□

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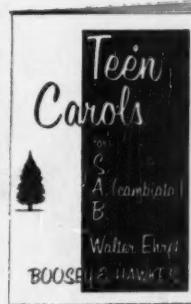
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FATHER LOVED MUSIC

(Continued from page 25)

As we changed instruments and positions after practically every number, our concerts must have resembled a game of "musical chairs." I played cornet in these early years, a shorter, blunter horn than our modern trumpet. As I was a fat little thing, this must have been good. My older sister Marie got a workout with her piano and violin; she was the best musician we had, but inhibited and no good at specialties. But Dad loved them. So religious he thought all theatre was the work of the devil, nevertheless he was a showman from the time he led a circus band at fourteen. No winter band concert on the big stage of Ottumwa's Grand Opera House was complete without some of his unique artistic touches. Real anvils clanging on the *Anvil Chorus*, and a papier maché tower built high to the flies for the prison scene in *Il Trouvatore* are still remembered as sensational.

Even in our family orchestra, we never played anything straight. If one of us was fortunate to have a measure's rest, Father embellished our part. My enthusiasm for the *Mill in the Forest* number was literally dampened forever by having to work the water-whistle. This fiendish gadget was supposed to produce sweet birdlike trills, but instead out came ear-splitting squawks unexpectedly, and a fine spray baptized anyone within ten feet. These disconcerting miscues exasperated Dad, but never cured him, — not even when one of his fancy shenanigans backfired on him.

We were performing down state, for a huge Masonic and Eastern Star banquet, just as important then as talent from Chicago today. Our final number was an orchestral medley of Southern airs, called *The Sunny South*. Father had a terrible cold, but he had a much greater horror of failing to fulfill an engagement than of losing his immortal soul, so the show went on. Just before the grand Finale of *Dixie*, there is a break—complete silence and a rooster crow, a clarinet cue. But this was much too tame for Father, who flapped his arms wildly, stuck out his long neck, and crowed lustily by mouth.

Needless to say, this electrified the spectators. We came to this high spot, Dad went through these antics, riveting the attention on himself, — and then he couldn't make a sound. Of course everybody thought he had had a fit, but it was only laryngitis.

We lent our support musically to all the causes and fads of the day, teaming up with lecturers, ministers and various crusading reformers. And who can say what was the extent of our influence, when emotional appeal is often far stronger than logic? I am not trying to be facetious. But did you ever do what is known as "personal work" at a revival? That is when you spot some soul in the congregation who is wrestling with his conscience, and you go kneel by him, put your arm around his shoulder and ask, "Brother, are you a Christian?" I never could do it, but neither could Dad resist. Just as sure as we would reach *Almost Persuaded* in our medley of hymns, Dad would lay down his clarinet, which meant that the backbone of our musical organization departed. As we never quite knew what to do about terminal facilities, we just kept playing the same tune, over and over, like a record with a stuck needle.

Now all this public performing necessitated long hours of practice. Dad was a stern disciplinarian and abhorred mediocrity. He lived in mortal fear that we might get what he called a "swelled head." So, when other kids were out roller-skating, we were sweating it out around the piano in the parlor, Dad waving his clarinet like a baton, Marie and Katharine sawing like mad on their fiddles, and me blowing brassy bubbles on the cornet. But we had fun.

It is a pretty valuable asset to be able to have fun on practically nothing. Youngsters can get music today with the flick of a dial, but it is not the same as doing it yourself. No, not by a long shot! There would be fewer temperamental wives, if they had played second fiddle in an orchestra, and fewer frustrated men, if they had learned to keep right on playing, when everything and everybody seemed falling apart around them. Music is Fun! ►►►

MUSIC PUBLICITY ON A SHOESTRING

(Continued from page 18)

vance thought.)

5. The soloist's background and experience. (A self-styled singer without previous concert experience may be able to hire a hall but that doesn't mean anyone will want to listen to him.)

6. The performer's attitude. (The finest training and outstanding ability may not be very impressive if the performer arrogantly assumes he knows far more than anyone who works for a grubby newspaper, or a radio or television station. Possibly he does, but this is a highly undiplomatic approach which is likely to net him the briefest possible mention or none at all.)

7. Quality of the photograph he submits. (One picture, the saying goes, is worth 10,000 words. But a bad one is worth next to nothing. Few newspapers will ever use a snapshot unless forced by circumstances—such as when it's the only picture available in a murder case or for an obituary. Make sure it's a recent one, too. It may come as a shock for the audience, expecting a man with profuse black curls, to see him come on stage gray and nearly bald.)

8. Know the proper person to whom to submit your information. (If the newspaper has a music editor or someone who handles copy about the arts most of the time, he will either accept the story or turn it over to the proper person. Don't think you'll get more attention if you go directly to the publisher or the managing editor instead of the music editor.)

9. Learn to know the rules of each newspaper, since the rules of no two publications are alike.

Your publicity job doesn't end when you supply the newspaper with the announcement of an impending concert or turn over the facts to the publicity chairman of the sponsoring organization.

Suppose the performance is in a neighboring city. Your growing reputation is creating a demand. Once the first announcement is made in the press, something will have to be done to stimulate extra attention to the program. Here is where that nebulous thing called human interest may be put to use, particularly

in the smaller cities.

If the newspaper in the town where you are to perform has a chatty local column, the writer may be interested in knowing that a certain good luck charm goes on stage with you for every performance. And the one time you didn't carry it, something ominous happened. Perhaps you narrowly escaped when a piece of lighting equipment crashed onto the stage.

The food editor of one of the papers—avoid concentrating all your publicity in a single publication—may want to do a story on the fact that you are an accomplished cook or have a collection of rare recipes friends have sent from all over the world.

Hobbies Make News

Or possibly you do fashion modeling as a means of earning extra money until you are established as a musician. In that case, your own wardrobe which is designed for "stretchability" and travel in a suitcase would make an interesting story with picture for the women's pages of the paper.

If you are a man, you may be a collector of Lincolniana, which would suggest another feature. Or possibly you are fairly good shakes as an amateur athlete or, like many of Hollywood and Washington's most famous figures, a golf fan. The sports page might see fit to do a bit on you.

None of these stories would dwell on your musical accomplishments, of course, but they would bring in the fact that you are to sing next Monday night. Chances are good that these feature articles would be read by many potential customers who missed the first announcement.

The preliminary work on these "side" stories would be arranged by mail. If the editors are interested and you live close enough, it would probably pay to drive over or take the bus at their convenience so the story could be done.

If this personal contact is impossible because of traveling distance and you do not expect to arrive early enough before the concert to permit

such interviews, try your hand at preparing some details on your "human interest" story. If you are woefully inept as a writer, enlist the help of someone who uses words well or seek the advice of a newspaper person in your own town.

Do not suggest the same story to any two persons in the city. If, however, one turns it down, you may suggest it to another newspaper. Whenever possible, typewrite the information or, if you are concertizing often enough, have mimeographed copies made. Each page should bear the name, address and phone number of a contact person.

Be sure that similar information about you, your accomplishments, your hobbies, also goes to the program directors of the television and radio stations in the cities where you are to appear. The stations may have some daytime spot or, less often, an evening program in which visiting "celebrities" are interviewed.

It isn't likely that you will be asked to perform unless you just ache to be heard. There's also a limit to how much you can afford to do "for free."

If you've reached the stage where you have made some recordings that are marketable and not too "long-hair," local disc jockeys might be persuaded to play them and broadcast a chat with you between commercials and records. But be a little discriminating about the kind of disc jockey show you visit. The serious performer would only waste his time on a program devoted to hillbilly music, for instance.

Occasionally a performance by a visiting soloist may coincide with the opening of an important local project. An offer to attend, even for a short while, might be eagerly accepted. In addition to meeting and being seen by some of the leaders of the community, coverage of the event will probably include mention of your visit.

In all of these cases, of course, press mention of your activities will be determined by the size of the city, how many activities it has and how colorful a figure you are.

It may take time to acquire "color," regardless of how richly you are endowed with talent. You may feel it's beneath your dignity to attempt to remain constantly in the public eye. But until you have estab-

lished the kind of reputation for music-making that automatically fills a concert hall or an opera house, you will have to work at it.

Once you have acquired this box-office sales appeal, never forget that the working men and women of the press and all the other public media are the musician's best friends. As long as you choose to remain in a field that depends so strongly on communication between performer and public, it is up to you to keep the relationship a healthy, happy, friendly one.

Even the most high-powered publicist in the world has trouble mending fences that are ruthlessly torn down by a "celebrity" who has outgrown his own hat size. No amount of money in the world can rebuild press and public respect when it is wilfully destroyed. ►►►

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OLEY SPEAKS

(Continued from page 23)

with a fresh, natural charm that is not too often encountered in a jazzy age. And if you should consult the records of ASCAP, you would find that she is a prime favorite with radio performers too.

Speaks was very modest about his talents. He said that whatever success he may have had was due to a melodic gift he seemed to possess. For this he took no credit to himself, for he felt that such things are born within a man or woman and not gained by study. He never tried the larger forms of music, because, as he frankly admitted, he did not have the technique for them. He stuck to his own medium, realizing that there is a large and important place for the simple song. Anyway, he preferred to write for the large musical public rather than for the so-called "high-brow" musical world.

The natural charm of Speaks' songs is shown by the appeal they make to the uncultured ear. The late Frederick H. Martens, a writer on music and himself the author of many song-poems, once experimented with the musical abilities of a wounded sailor, a man who loved to sing but who was wholly untrained in music. Martens played a few of Speaks' songs—*Elysium*, *Summer in the Heart* and *Little House of*

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Dreams—and the sailor caught their melodies immediately and sang them himself. He remarked that they were "way ahead" of "popular songs," which had been the only type he had known or had been able to sing before.

During the days of the first World War, one of the most popular of the war songs was *When the Boys Come Home*. Curiously enough, Speaks did not write it as a war song; he composed it in 1911, three years before the conflict broke out in Europe.

Oley Speaks eventually made his home in New York, on Riverside Drive, but he still kept in touch with his native Ohio by maintaining his membership in the Columbus Athletic Club. In New York he belonged

to the Mendelssohn Club, the Dutch Treat, the Musicians' Club, the Lambs, the Town Hall Club and the Beethoven Association. He was the uncle of Margaret Speaks, the well known radio and concert singer.

For fifteen years this composer served on the Board of ASCAP, resigning because of ill-health only a few years before his death.

Today there is a memorial Oley Speaks Music Library in Canal Winchester, Ohio, where he was born. It contains a portrait of the composer, painted by Howard Chandler Christy, and a wealth of autographed pictures of other musicians, as well as books and sheet music contributed by his many friends in the musical world. The songs of Oley Speaks will never die.

RELAXATION TECHNIQUES FOR MUSICIANS

(Continued from page 30)

cians mistake stiff, rigid, shoulders-back posture, for a good, relaxed position. The way we stand often reveals more than the way we talk, sing or play.

If the artist is relaxed, assured, and thereby attending carefully to his own reactions to the music, he can also be more sensitive to the "feeling" aspects of the music. He is apt to become keener to the sound quality, as he becomes more attuned to his movement responses. He can readily attend to the quality of the piece and its particular passages, without being over-concerned with the conductor, the harpist, or some little "squeak" that the flutist may drop. While there must be a give and take among the members of any ensemble, if there are tensions within the group, a musical entity is difficult to achieve. Expression of any kind, in the area of the arts, needs a relaxed atmosphere in which to grow and be cultivated. Tight, high-strung, chip-on-the-shoulder artists usually produce tight, narrow, over-specific performances.

Witness the tremendous success of certain TV performers who are widely and enthusiastically acclaimed and draw a maximum rating, because of their "relaxed manner." The state of relaxation is communicative, just as tension is contagious. The public senses the presence of any of these states in an artist. It

feels with the artist. A relaxed, minimal-effort performance and a relaxed attitude and posture on the part of the performer, will place the public in a relaxed, receptive state, conducive to greatest appreciation of the artist's work, and reduce the element of unfavorable criticism. After all, the audience came to enjoy, to relax, and to allay whatever tensions or conflicts it may harbor, to forget worries and to release tensions by participating in the atmosphere of art and its soothing, uplifting and inspiring powers. Mr. and Mrs. Public are there to relax, and to be transported into another world.

Causes of Tension

Music and all the other performing arts, with their pressures of competition and the ever-present criticism and "show-me" challenge of the public, exact a terrific toll upon the artist. Tensions, so caused, are often the cause of "nervous" states, such as stage-fright, jitters, over-sensitivity, loss of confidence, lapses of memory, fatigue, inability to sleep well and excesses in eating, smoking and other habits.

Relaxation is not only the state in which Nature's reconstructive and healing processes are fostered; it is also the factor which allows free release of creative powers, talent, expression, clearer thinking, compo-

sure and poise, besides helping muscular-mental-emotional co-ordination and agility.

Relaxation is an art which can be learned. There are many efficacious techniques, methods and philosophies which enable one to achieve various forms or states of relaxation. Once such techniques are learned and constantly practiced, they become almost automatic in their application, a sort of "conditioned reflex" for the musician. □□□

John Brownlee, distinguished baritone of the Metropolitan Opera Co., has been appointed Director of the Manhattan School of Music, New York City. He succeeds Dr. Janet Schenck, founder of the School, who will now serve as Director Emeritus and Trustees' Representative to the Administration. Mr. Brownlee will continue his singing career and his activities as President of the American Guild of Musical Artists.

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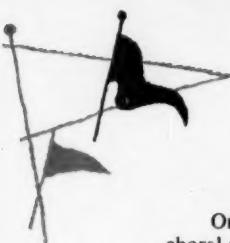
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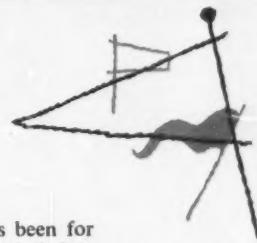
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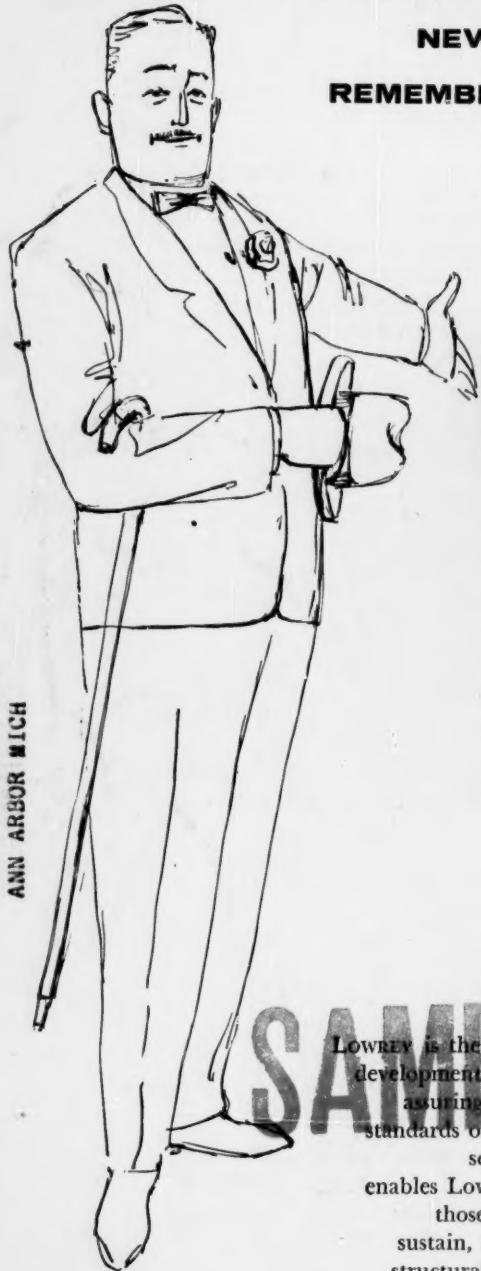
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